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ABSTRACT

Presented in the curriculum guide are activities for a sequenced physical education program to be used with trainable mentally retarded students (TMR). Defined are teaching approaches such as station teaching. Reviewed are a brief history of adaptive physical education (APE), APE literature on TMR children, and local APE program development. Provided are definitions, an achievement checklist, and activities for each sequence in the following curriculum areas: the physical self, locomotion, coordination, balance, fitness, rhythmic performance, relaxation, and perception. Each curriculum area such as coordination is treated in terms of component skills such as large muscle skills with apparatus, body coordination, and fine motor coordination. Given for component skills in each curriculum area are appropriate activities such as juggling two balls to develop large muscle skills, standing on one foot while counting to three for body coordination, and walking with a frisbee on the head to improve fine motor coordination. Recreational activities offered include circle, line, and active games; organized sports such as volleyball; and activities to improve individual skills of children in grades 1 through 8. Included for perceptual development are M. Frostig's program activities as well as exercises and games. (MC)

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ACTIVITIES FOR DEVELOPMENTAL PHYSICAL EDUCATION

OCEAN VIEW SCHOOL DISTRICT · HUNTINGTON BEACH, CA

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ACTIVITIES

IN

DEVELOPMENTAL PHYSICAL EDUCATION

Volume II

by

Barbara Guarnieri
Cecile Sandeen

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OCEAN VIEW SCHOOL DISTRICT
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March 1973

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APPROACHES AND EXPLANATION

1. STATION TEACHING.

   Skills orientated approach with self-testing as a motivator. Various stations are spread about the play space with one skill offered at each. A teacher, student or check-list can be available at each station. One station can be set up as a teaching or demonstration area while the others can be for practice.

2. MOVEMENT EXPLORATION.

   Teacher directed through leading questions. Example: How many ways can you? How high can you? How big can you?

   Individual abilities can be met in group activities through movement exploration. To develop creative expressions, free movement.

3. ORFF SCHULWERK "Aroundo".

   Musical approach to a social situation. The circular formation is used as a basic social structure, and musical structure used as Method One has Part A (group chant, like the chorus section of a song), and Part B (which is the verse and that is the individual's contribution). It can be movement, rhythm, singing, or chanting.

   The circular situation can be expanded as the children learn the techinques and relate socially to the group.

4. MODELING.

   The children are motivated by seeing successful activities. Praise and reward is given for appropriate behavior while inappropriate behavior is ignored.

HISTORY

OF

ADAPTIVE PHYSICAL EDUCATION

In recent years increasing emphasis has been placed on the organization of systematic sensory-motor and perceptual training programs as a fundamental part of special education. Evidence has shown that most children with specific learning disabilities have, or had, some sensory-motor and/or perceptual dysfunction requiring remediation. Sensory-motor and perceptual skills are primary developmental requisites to higher forms of learning; before conceptualizing, he must meaningfully relate varied experiences. (17:129-142)

Special physical education is one of the more recent developments in services for the handicapped. However, the correction and improvement of motor functions of the body through exercise is an ancient concept. Pictures and records dating back to 3,000 B.C. have been found in China depicting the therapeutic use of gymnastics. Physical education was used to improve body condition and health. Military preparedness was important and men trained through military exercises.

The early Grecian and Roman cultures associated physical activities with values of mental effectiveness, aesthetics, entertainment and state purposes. European philosophers lauded and encouraged the practice of formal physical education for the total development of the individual during the sixteenth and seventeenth centuries. (18:28-29)

In more recent times a system of medical gymnastics was developed in Sweden, by Per Henrick Ling, which was introduced in 1884 in this country and had wide vogue. It was a system of calisthenics of precise definite movements designed to produce a healthier body and improve posture. Programs of calisthenics were widely introduced in the public schools of that period. A department of corrective physical education was first

established by Dudley Sargent at Harvard in 1879 with the objective of correcting certain pathological conditions. The idea of physical education as a corrective exercise for bad postural habits and for the general improvement of health persisted until about the time of World War I. Then, following the development of successful physical therapy techniques for paralyzed and convalescent soldiers, the idea of corrective exercises for students with physical handicaps took hold. Soon many colleges had established corrective classes for students who were unable to participate in regular physical education programs. Corrective physical education for the improvement of posture was de-emphasized generally, but a few schools continued to stress corrective exercises in their physical education classes. The trend today is to provide a corrective program in the physical education program for those who need to improve their body mechanics.

Adapted physical education grew out of the early corrective classes that were established specifically for those with disabilities. The practice grew out of assigning handicapped students to corrective courses in order to protect their condition from possible aggravation. By 1930 there were fundamental changes in physical education for handicapped students. Consideration was given to the idea that the handicapped student could be taught to play modified forms of sports or games or he might possibly be integrated into the regular classes for part of his instruction. A recognition of the value of play as an educational tool to implement social, mental and physical development became the philosophical basis of course offerings to the handicapped. Calisthenics, gymnastics and corrective exercise were supplanted in the course content by games, sports and rhythmic activities modified to meet the individual needs of the students. Handicapped students who could participate with safety in some activities of the regular physical education classes began to receive as much instruction as their cases warranted in these regular classes. The worth of this approach in teaching physical education to the handicapped has been proven over the years and is the basis of present day adapted physical education.

Developmental physical education also had its origin in the early corrective programs, which had the objective of promoting a generally healthy and fit body. Although this has always been one of the recognized objectives of physical education, it has only in recent years received special emphasis. This was the direct result of the nationwide concern over the low level of physical fitness of American children. The developmental physical education utilizes special exercises and vigorous games to promote optimum health and fitness.

Public schools generally have lagged behind institutions of higher learning in developing special physical education for the handicapped. As few as 15 percent of the schools in 1954 were providing special physical education. However, 75 percent indicated plans to initiate a program in the future. Most of these were for the mentally retarded.

The stress on youth fitness by Presidents Dwight D. Eisenhower and John F. Kennedy developed dimensions in physical fitness. The youth fitness project or AAHPER directed by Paul A. Hunsicker of the University of Michigan set up an activities test for school children to be used on a nationwide basis. (24)

Special Physical Education is now a reality even though not in complete use throughout the country.

REVIEW OF THE LITERATURE

I. THE NEED FOR ADAPTIVE PHYSICAL EDUCATION FOR TRAINABLE RETARDED CHILDREN.

A review of the current literature indicated that there is a need for adaptive physical education in the TMR curriculum. In the preschool years, the adaptive behavior for mentally retarded rests heavily on sensorimotor development. There is impressive evidence that motor development is central to the ability of the child to cope with his environment.

Kephart (60) feels that it is central to the whole developmental process. Further, he agrees that it becomes apparent that the impact of physical education programs directed toward sensorimotor development for those children who lag behind developmental norms in the preschool years is critical to remedying the adaptive behavior of the mentally retarded. It appears, therefore, the first need for adaptive physical education then becomes the development of sensory motor skills in the preschool years, previous to cognitive learning. Cliver (58) states that there is some evidence in the literature that physical education programs raise the IQ of the mentally retarded. (12:20-30)

Doman and Delacato (60) have indicated that there is an increase in the IQ of neurologically handicapped children after patterning. John R. Kershner (68) conducted a study to evaluate the Doman-Delacato theory of neurological organization on the physical and intellectual development of the trainable mentally retarded children. His findings suggest the Doman-Delacato techniques may be beneficial with trainables in the public schools. This study indicates a second need of the mentally retarded for adaptation of behavior in the mental area. It appears that sensory-motor training is an approach to this problem.

According to Fait (66) a third need is social adjustment. In the mental retardation context, this refers to the individual's ability to maintain himself independently in the community with reference to gainful employment and meeting personal and social responsibilities set by the community. Because the mentally retarded will most likely use motor skills rather than intellectual skills in pursuit of a vocation, motor proficiency has vocational implications for the mentally retarded. Increased motor proficiency may lead to such job possibilities as simple crafts or manual labor.

Motor proficiency also has implications for the social and recreational activity of the mentally retarded. This person is limited in the intellectual sphere and must draw heavily on motor activity for recreation experiences. Therefore, motor skills applicable to adult living are of the utmost importance for the mentally retarded. Recreational activity can contribute to good physical, social and psychological aspects of satisfying living for the mentally retarded person.

In addition to personal-social factors contributing to the maladaptive behavior of the mentally retarded, impairment of sensorimotor centers contributes to the inability of persons to adapt their behavior, thus defining a physical need. The development of sensorimotor skills of the mentally retarded lies within the domain of the physical educator. Although the available research reports a discrepancy in the scores between retarded and normals on motor tasks, significant improvement has been reported in multiple trial motor learning tasks. This leads one to speculate that physical education programs for the mentally retarded, if conscientiously constructed and implemented, may be of consequence to the amelioration of sensorimotor deficiencies that contribute to the maladaptive behavior criterion of the mentally retarded.

Mentally deficient children usually exhibit a number of characteristics of which teachers should be aware. Among these are: lack of ability to concentrate; difficulty in following directions; poor motor coordination; poor body mechanics; low vitality; and social immaturity. Their ability to see, hear, speak and other sensory perceptions are less than those of normal children. Although they are inferior to the normal child in so many

ways, they deviate less in the motor ability than otherwise. Because this is so, the physical educator can play an important role in the total education process of such children.

Much of the normal child's social maturity and satisfactory adjustment is acquired in play situations throughout his formative years. Not so the retarded child. He finds himself rejected by his normal peers. Perhaps the greatest need of these children is an opportunity for successful participation in group play. (7:152-155)

II. A REVIEW OF SELECTED STUDIES IN THIS AREA.

Painter (66) conducted a study with a small number of children to determine what effect a rhythmic and sensorimotor activity program would have on the motor and spatial abilities of kindergarten children. The educational program resulted in significant and specific changes in skills as compared to a control group, so the generalization was made that such a program was preventative of more serious learning disabilities. (17:133)

An indication of the interest of the medical profession in this field is attested by the work of Richardson (64) on the early language training with preschool children. This project cited evidence that skill acquired by practice in differentiating solid objects by touch transfers to a visual identification test. This has many practical implications for pre-language training of children with learning disabilities. (25)

After a recent research project involving 121 culturally deprived Negro children, McConnell concluded that a 15-20 minute structured sensori-perceptual training period daily, together with specific language instructions, may be expected to combat, in an effective way, the socialogically induced mental retardation of such children. (23)

In his excellent review of experimental work done in the field of cognitive learning in early childhood, Fowler discussed a number of

important studies on motor development and its effect on cognitive growth. His conclusions can be constructed as being supportive of the value of sensroi-motor training. He points out that many existing studies are inadequate because they do not provide a long enough training period. (8:116-152)

One of the most widely known and controversial studies of the effect of specific sensory motor training on the mobility skills of children with sever brain damage has been reported by Doman-Delacato (60). In this study covering a two-year period, 76 children were programmed through specific crawling, creeping and body activity patterns, supplemented by sensory stimulation activities and dominance training. The results were reported without comparison to the control group. This leads one to believe that the results encourage further research in this area. (5:257-262)

The needs of TMR children have clearly outlined the various types of programs: the educational oriented cognitive; the physical (developmental); and the socio-recreational. Ruth Wheeler (69) suggests that corrective work must be offered systematically before using the educational approach. Most retardates have not tried these simple motor tasks, and walking, hopping and running seem impossible for the retardate. She feels that corrective physical education preceeds the classroom. From this then, developmental physical education should be used as the approach to learning in the classroom. (18:28-29)

Hackett and Jenson (67) offer movement exploration as an approach to physical education. Movement requires the total physical and mental involvement. They consider their approach developmental, with goals as fitness, motor development and socio-emotional growth. There is much verbalization about the movement carried on in this program. It is considered that this expands the experience. (10:3)

Hollis Fait (66) suggests that the corrective approach be initiated in the early years, and then the program should progress to a recreationally oriented type. The social benefits are very important. He also suggests that play on playground equipment be reduced until children have demonstrated sufficient balance and strength to perform with safety. (6:152-155)

Bryant J. Cratty (69) uses movement as a learning modality. He feels that movement is the important expressive aspect of the human personality, and has a great potential for use in the educational programs. . .

The Academic Center for Children used the educational approach with clinical techniques. There was a therapeutic approach, however, and this approach was taken into the classroom as an approach to learning. The children were removed for therapy, but activities in the classroom related to the therapy. They used Kephart's suggested activities. Kephart feels there is a definite correlation between sensori-motor development and cognitive thinking. This study sought to investigate the generalizability of Kephart's sensori-motor training system. Three basic hypothesis were tested:

a. that sensory motor training does not generalize to body image development;

b. that attention control procedures do not affect performance on any of the scales employed;

c. that the effects of sensory motor training do not generalize to finger localization.

It was concluded that sensory motor training does generalize to body image but not to finger localization and the data further indicated that significant generalization does occur from attention-control procedures. (14:458-469)

III. SUGGESTED GUIDELINES FOR INITIATION OF PROGRAMS.

The American Association of Health, Physical Education and Recreation publised a guide for programs in recreation and physical education for the mentally retarded in 1960. Their approach was a recreationally oriented program. However, it is progressive, suggesting first corrective, then developmental, and then the recreational approach. California has also published a guideline for adaptive physical education. The basic orientation is corrective; however, it progresses to developmental, then to occupational and to recreational. (21:2-12)

They suggest a progression level as follows:

1. Basic movement patterns, fundamental motor skills, initial perceptual development, primitive conceptual formation, development of self-awareness, body concept and self-image.

2. Activities of low organization of which patterns, movements and skills develop at first level are applied to increasingly complex situations.

3. Adapted and lead-up activities which pattern movements and skills used for the express purpose of preparing the individual for participation in specific higher organized activities.

4. Games, sports and higher organized activities.

Vallet (69) has set up a good set of standards for organizing a program which covers the following points:

1. Recommendation that special education programs be organized around teaching of specific developmental tasks in areas of basic learning abilities. Teachers should carefully define abilities, disabilities and sequential task levels for programming purposes. Related concepts and the instructional rationale should be understood by all those working with children.

2. The training objectives need to be defined in clearly understood behavioral terms within the school setting. Educational objectives should be related to the instructional program through the development of individual daily lesson plans, and weekly lesson plans and long-range goals also need to be specified by teachers within the classroom. Structured time periods need to be set aside for working with children who have similar sensory motor or perceptual problems.

3. The training program must provide for the direct evaluation and re-evaluation of sensory motor and perceptual skills by the special education teacher responsible for the remediation. The teacher should be trained in the use of specific sensory motor and perceptual scales and inventories, tests and related diagnostic instruments. Then prior to beginning remedial work, time must be allowed for evaluation of pupils and subsequent consultation with curricular and psychological personnel.

Special education personnel should be fully aware of the extrinsic value of remedial activities used in the sensory motor training program. Although it is hoped that many of the training activities will have transfer value to the development of higher order language and cognitive skills, it is important to recognize the "improvement of a child's general feeling about himself if by raising his aspiration level through the enhancement of his motor functioning is justifiable in itself, disregarding any direct relationships between movement and thinking." The sensory motor and perceptual training program should be accepted as providing meaningful activities for the child that have value as motivational and achievement programs in their own right. Training activities must be planned according to individual need, however, and should not be pressed beyond the point of the child's frustration tolerance or pursued at the expense of related remediation needs of equal value.

4. Sensory motor and perceptual training programs should be planned and carried out in a systematic and regular daily basis with full recognition by the child of the importance of practice and successful achievement of the activitiy. The purpose of the activity should be explained as clearly as possible in order to obtain the child's full cooperation and commitment.

5. Sensory motor and perceptual training activities should be integrated into regular school units as much as possible. In addition

to individualized and small group rescriptive teaching, there should be opportunities for the development of related skills throughout with participation in music and dance programs, arts and crafts, remedial and adaptive physical education, and through wide-spread contact with the regular classroom whenever possible.

6. Parents must be involved in the evaluation and training of children with sensory motor and perceptual problems. Teachers, psychologists and curricular consultants should be expected to work closely with parents in the develop of home training and prescriptive approaches to supplement the school program. It is of prime importance when considering gross motor delay that the therapeutic program outlined should follow sequential patterns based on normal motor development. In helping a child move up the developmental ladder, it is important to start a remedial program at a level preceeding his present functioning.

7. Sensory motor and perceptual training should be developed on an elastic and pragmatic basis. Training activities should be used if they prove of empirical value, regardless of source of the method or the theoretical rationale involved. Special education teachers should be expected to refine, adapt and create their own methods relevant to the needs of the child being worked with.

8. All people directly involved in the teaching of children with sensory motor and perceptual problems should be experimentally minded and research oriented. (17:129-142)

SUMMARY AND CONCLUSIONS

SUMMARY. The current literature supports a need for adaptive physical education for the trainable mentally retarded child. These children lag behind normals in development and, therefore, need a program of preschool adaptive physical education. Preschool sensory motor training makes formal training more appropriate and beneficial when entering a public school program. Evidence shows that sensory motor development aids the cognitive learning process for the trainable mentally retarded as he is then able to relate a greater number of experiences.

The TMR child clearly needs adaptive physical education for several reasons—first is the need to develop sensory motor skills for general functioning purposes; second, is the need for general enhancement of general motor functioning. Since mentally retarded have difficulty with social adjustment, socialization becomes a third need. Adaptive physical education serves this need by motivating and structuring the social environment. Vocational needs are fourth, and the enhancement of motor coordination makes eventual job placement opportunities more accessible. Well adjusted adult living is the final need, which adaptive physical education can fulfill by providing recreational skills and opportunities.

There are numerous studies that indicate the beneficial effects. Direct correlations have been shown between sensory motor training and cognitive growth. There is need for further research in this particular area. Several guidelines are indicated for adaptive physical education programs, and these reflect the needs, level of development and current provisions by the society. The literature suggests that the value of proper techniques must be clearly understood by the entire teaching staff, support personnel and administration for most effective results.

CONCLUSIONS. The author feels that adaptive physical education is an important element in the curriculum for the trainable mentally retarded

child. He finds little evidence of use in public schools and this was the basis that initiated the search through the literature. The author has found support in the literature of the value of adaptive physical education and it is most definitely an effective approach for teaching trainable mentally retarded children. This program need not be a separate program but should supplement the classroom and enhance the trainable mentally retarded child's development.

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HISTORY

OF

OCEAN VIEW PROGRAM

The adaptive physical education program in Ocean View School District grew directly from the developmental needs of the children, and an attempt to construct an individual program to meet their needs. The program is in its third year and has continually expanded to fulfill the improving capacity of the child. It started with the construction of a balance obstacle course by a TMR class. The class was also training for the special olympic program, which alerted the school and parents to the needs of their children. When an improvement in skills of this class was noted, the proposal for an adaptive physical education program was drawn up by the District.

During the first year, the program concentrated on basic skills. The activities were centered on playground safety, ball skills, tumbling, and the Kennedy Foundation Special Olympic Program (softball throw, 50-yard dash, long jump, and exercises), with stress on fitness. Children who were previously inhibited in movement became active, and those who were sitting on the sidelines began to run and jump. Parents commented that their children jumped off the bus, where previously they had required a helping hand. The area showing most measurable growth was tumbling, probably because it was a new area for the children. The first year of this Adaptive Physical Education Program was offered on the playground, with a minimum of equipment.

The second year brought further growth with the adaptation of a classroom into a small gym. The emphasis of the program shifted with the addition of a trampoline and a porta-pit to a skills oriented one and motivating equipment was used such as bicycles, roller skates, real bowling balls and pins, etc. The results of this program were significant and the parents

reacted with joy when seeing their child ride a two-wheel bicycle like their normal brothers and sisters. Parents' involvement with the Special Olympic Program was further encouraged and the family's view of the children changed. The children were on the move.

The third year brought a maturity to the program with emphasis on socialization and language. The children had developed skills and were using them in games. The program is still highly individualized, almost therapeutic at the primary level, but geared toward normal play with expression as a major goal. This is the most rewarding year of all.

Finally, the Physical Education Program at this facility has evolved. There has been a definition of the important curricular areas for the Physical Education Program. Here, briefly, is a description of each area and a few examples of the activities used in each.

The first section of importance is called physical. In this area, the student defines his own body and its relationship to space and others. We rely heavily on ORFF Roundo's for this area because identification is such a difficult task to motivate. Games such as "The Witch Has an Itch", "This is my Body" and "This is Me" cause much movement while reinforcing the body part and its movement.

Secondly, we put stress on locomotion. To function adequately, one must travel about the environment. Many movements are required in rolling, crawling, jumping, running, walking and climbing, and in many combinations of these. In this area, movement exploration is relied on heavily by using leading questions like: How many ways can you cross the ladder? How quickly can you cross the area? How high can you move? How slowly can you travel? This leaves room for individual body movement expression and many different levels of development in the same group.

The third area defined is fine motor. This area is quite important in relation to normal school activities, as so much emphasis is placed on

paper/pencil tasks. Most small toys require a degree of fine motor control for enjoyment, and the simple task of dressing one's self requires a high level of fine motor control. We have included eye-hand coordination in this area. Manipulative tasks and toys are relied on in motivating growth in this area: filling a bank with coins, putting records in envelopes, stringing beads (with a stop watch), feeling hidden shapes and then finding visible mates is quite a lot of fun.

The next area in our curriculum is balance—the key to many other activities. This area is quite easy to measure and emphasizes self-testing. Here, equipment is quite valuable. We rely heavily on the stegel, a very versatile and motivating piece of equipment. The children and parents have built almost all the balance equipment in our program. I should emphasize that balance skills are required for sitting, and no equipment is necessary. Try balancing on three points of your body, excluding you feet or seat!

Fitness is one of the most obvious outcomes of a comprehensive physical education program. We measure with the physical fitness test published by AAHPER. This gives us a national norm, which will give guidelines for your classroom. Special Olympic training is quite helpful in building endurance and strength. One tool we find quite stimulating in this regard is the parachute. It is quite vigorous and very stimulating to all senses. Most vigorous games will be helpful in this area as will most playground equipment.

We have defined coordination as an important area and feel it needs special attention. Often, an individual is able to complete a task, but is not coordinated; therefore, wastes much energy and time, and it is often quite frustrating to the child. Catching, throwing exercises are quite helpful. Pom-pom's, pouring liquids, stringing beads and trampoline activities all require a high level of coordination.

Flexibility is quite important to many handicapped children. Through movement exploration, we can improve flexibility of their bodies. Putting emphasis on stunts and tumbling with Port-A-Pit equipment challenges the student.

All children are stimulated by ball play. Therefore, we have included ball proficiency. This is quite helpful in developing normal eye/hand reaction time. Balloons, yarn balls, sponges and paper snowballs are all handy. Organized games, movement exploration and self-testing are all used in ball proficiency. Children learn to gauge speed, size, distance, and force from ball play. And, it's just plain fun.

Rhythmic performance is just as important as coordination. We use this area in conjunction with dance and exercise. ORFF games, circle games, dance, and a real parade make rhythm fun. Rhythm is important to any task. If one's rhythm is off, one misses the jump rope, the ball, the beat, and may not be able to grab the candy before the lid closes. An extension of rhythm is dance. This activitiy is physical, rhythmic, and most important, social. We emphasize total expression in this area. Folk dance is fun, social dances are exciting, and movement exploration with streamers or costumes are the most stimulating.

If a body is to be under complete control, one must be able to relax. Therefore, we include relaxation in our skills. This is generally a self-test, but can be directed from a movement exploration style. Experiencing one's body with lack of movement can be as instructive as with movement.

This is quite difficult, especially for some cerebral palsy children. Periods of contrast are necessary when first developing this skill; i.e., a period of movement followed by a period of relaxation. To achieve the goal of this program, we try to utilize the playground throughout the day, and have developed a recreational program during the noon hour. This noon program is a self-directed time. Normal recreational devices are available, along with group activities. Children can jump rope, ride bicycles, play croquet, or use the playground equipment.

A special time of day is when their school custodian plays with his children on the playground. His noontime assignment is supervising the playground, but he cannot help but get involved and both parties benefit.

We have included dressing skills in our curriculum. Therefore, we require the changing of clothes into P.E. outfits. It is much more appropriate to button, zip, and tie for a purpose than to practice on a board. It is quite a success and students are great teachers.

Games are listed as a separate part of the curriculum even though they are the approach to many other activities. The social value of games is one of the major goals of a comprehensive physical education program. Children who are intellectually handicapped have only the physical outlet for expression and success in daily living. Organized games help them adjust to the social demands of the world and provide much joy and pleasure.

Our last area is organized sports. As an example, bowling is stressed in our program. Most institutions have bowling alleys, and this is a skill that will carry over into adult life. The bowling activitiy gives the child the opportunity to practice social skills in the community and self-help practice; e.g., changing his shoes. Keeping score reinforces academic skill and the act of rolling a heavy ball is certainly physical.

Physical education is just plain fun!

In the Ocean View School District, the adaptive physical education program is offered as ancillary service to the regular teacher. The program serves trainable mentally retarded, multi-handicapped, deaf-blind, educable retarded, aphasic, deaf, and educationally handicapped. The program is centered in the Trainable Mentally Retarded facility with the multi-handicapped and deaf-blind walking to the program. The physical education teacher travels to the other programs, offering consultation to those who ask. The program is offered by an adaptive physical education teacher and an instructional aide. It has been quite successful in the Ocean View School District. Other districts have chosen to have only the P.E. teacher and have the regular teacher assist. This is helpful when the P.E. teacher is traveling. However, by utilizing an instructional aide, we are able to have the regular classroom teacher with a smaller group, making it easier for individualization.

From a physical educator's point of view, the most ideal situation would be to have movement used as an approach to learning. However, it becomes quite expensive to provide trampolines and stegels to every classroom. California has regulations for adaptive physical education and the program is financially reimbursable. A doctor's recommendation

is required before the child can receive adaptive physical education. Most TMR children are eligible even though not physically handicapped, because of neurological development. This neurological lag often results in TMR students scoring in the lower quarter of the California Test of physical performance and adaptive physical education is a requirement for those in the bottom quadrant.

A major emphasis in our program is individualization. This can be accomplished by movement exploration, the use of teaching stations, and the addition of help. We use volunteers from colleges and the community, and the normal classroom. I find that games are more easily taught by a normal peer than by an adult. Children identify with a normal peer and are challenged by such persons.

Another way of encouraging involvement is in the building of equipment. Our stegel was paid for by the parents, built by the parents, and painted by the children.

The Special Olympic monies are used for equipment. Parents are eager to become involved in track meets and dances for their children. Any activity that serves to normalize, like camping, skating or swimming, will be promoted and supported by the parents. Remember their interests when planning your physical education program.

DEFINITIONS

I. PHYSICAL SELF. By physical self, we mean one's ability to define his own being; to define his own body's boundaries in relation to space.

A. BODY AWARENESS: The ability to identify body parts on himself and others.

1. BODY PARTS: Identification.

GOAL: Develop an accurate self image.

☐ - Satisfactory performance (date)

☐ - Not complete

NAMES	Head - Self	Head - Others	Hair - Self	Hair - Others	Eyes - Self	Eyes - Others	Eyelashes - Self	Eyelashes - Others	Eyebrows - Self	Eyebrows - Others	Ears - Self	Ears - Others	Nose - Self	Nose - Others	Cheeks - Self	Cheeks - Others	Chin - Self	Chin - Others	Mouth - Self	Mouth - Others	Forehead - Self	Forehead - Others	Tongue - Self	Tongue - Others		

NAMES	
	Teeth - Self
	Teeth - Others
	Lips - Self
	Lips - Others
	Neck - Self
	Neck - Others
	Shoulders - Self
	Shoulders - Others
	Chest - Self
	Chest - Others
	Back - Self
	Back - Others
	Abdomen - Self
	Abdomen - Others
	Waist - Self
	Waist - Others
	Hips - Self
	Hips - Others
	Buttocks - Self
	Buttocks - Others
	Arms - Self
	Arms - Others
	Elbows - Self
	Elbows - Others

NAMES	
Wrists - Self	
Wrists - Others	
Hands - Self	
Hands - Others	
Palms - Self	
Palms - Others	
Fingers - Self	
Fingers - Others	
Fingernails - Self	
Fingernails - Others	
Thumbs - Self	
Thumbs - Others	
Legs - Self	
Legs - Others	
Knees - Self	
Knees - Others	
Ankles - Self	
Ankles - Others	
Feet - Self	
Feet - Others	
Toes - Self	
Toes - Others	
Soles - Self	
Soles - Others	

NAMES
Heels - Self
Heels - Others
Toenails - Self
Toenails - Others

ACTIVITIES - BODY PARTS

1. View self in mirror. Use grease pencil and draw outline of child on mirror.

2. Touch different body parts with various objects: feather, pointer, yardstick, art paintbrush.

3. "Simon Says" - have child touch body part if Simon says touch.

4. Draw outline of child on large paper; color and cut into puzzle pieces.

5. Cut out designated body parts from magazines.

6. Touch one body part to another (hand to knee).

7. Touch body parts together--knee to knee (two children).

8. "Back to back"--Play like musical chairs. When music stops, command: back to back, or elbow to elbow, or knee to knee, etc. Children find partner and assume position.

9. "Witch has an Itch" - (ORFF Roundo) -- Circle formation.
   Chant: The Witch has an itch
   The witch has an itch
   Where, oh where, is the
   witch's itch?

   Take turns scratching a body part; all follow. Chant between each turn.

10. "This is my Body" (ORFF Roundo) - Circle formation.
    Chant: This is my body
    This is me
    Look in the mirror
    And what do I see?
    Chant, then take turns describing self in mirror. Chant between each turn.

11. Hokey Pokey: Record, Capitol, 1496 - Circle formation.

    Verse 1 - You put your right hand in
    You put your right hand out
    You put your right hand in
    And you shake it all about
    You do the Hokey Pokey and
    Turn yourself about
    That's what it's all about - clap, clap.
    Verse 2 - You put your left hand in ...
    Verse 3 - You put your right elbow in ...
    Verse 4 - You put your left elbow in ...
    Verse 5 - You put your right shoulder in ...
    Verse 6 - You put your left shoulder in ...
    Verse 7 - You put your right hip in ...
    Verse 8 - You put your left hip in ...

Verse 9 - You put your head in
Verse 10 - You put your whole body in
Verse 11 - You do the Hokey Pokey
You do the Hokey Pokey
That's what it's all about.

12. "Looby Loo"

Chorus: Here we go looby loo
Here we go looby light
Here we go looby loo
All on a Saturday night.

Verse 1: You put your right hand in
You put your right hand out
You give your right hand a shake, shake, shake
And turn yourself about.

Verse 2: You put your left hand in ...
Verse 3: You put your right foot in ...
Verse 4: You put your whole self in and turn
yourself about.

13. Blindfold child -- touch parts, have child tell what part touched.

14. Dittos -- Oval shape, cut out and paste on face parts (eyes, mouth, ears, nose).

15. Body puzzle -- make out of tag board.

16. Make collage of body parts -- cut from magazine (all hands, all feet, etc.).

17. Finger paint with hands, fingers, feet, elbows, etc. Focus discussion on body part used.

18. Emphasize the function of body parts: Where do you taste? Walk? Smell? See?

19. For short periods of time, put a weight on the arm or leg of a child to make him more conscious of that extremity.

20. Chorus: Put your finger in the air -- in the air
Put your finger in the air -- in the air
Put your finger in the air, put your finger in the air
Put your finger in the air -- in the air.

Verse 1: Put your finger on your nose -- on your nose ...
Verse 2: Put your finger on your toes -- on your toes ...
Verse 3: Continue various body parts

B. DIRECTIONALITY. Involves projection of coordination of body into coordination of space through matching motor and visual information such as top/bottom, up/down, over/under, near/far, etc.

1. GOAL: To develop accurate spatial judgments.

☐ - Satisfactory performance (date)

☐ - Needs to improve

NAMES	Up/down	Forward/backward	Sideways	Beside	Behind	In front	Near	Far	Close	Away	Above	Below	Over	Under	On top	On the bottom	Higher	Lower	Between	Inside	Outside	By	On			

ACTIVITIES - DIRECTIONALITY

1. Point to various objects in the immediate environment with hand, feet, elbows, etc.

2. Have child identify top, bottom and sides of himself, objects, room.

3. Set up obstacle course and have child go over, under, around, etc.

4. Direct the child to move in specific patterns: run forward ten steps and backward five, or put your feet together and jump to one side.

5. "High Water" -- Two people hold a jump rope and place the rope on the floor; the child must jump over. The rope is raised slightly with each succeeding jump. The game ends when the child hits the rope.

6. Have child get on, under, by a table or object.

7. Have child place object on, under or by himself.

8. Take a walk--ask the child to tell which direction you want to turn to get there.

9. With child facing chalkboard, direct him to draw a line to right, up, down, etc. Use both hands.

10. Have child direct teacher or another student--touch--at left, etc.

11. Draw a treasure map--follow directions.

12. Twister--Child must step over, around, etc. Stress discussion of position.

13. Blank page--Give oral directions: stick star - upper corner, top, bottom, etc.

14. Relay -- Pass ball over, under, between legs, to right, side, left side.

15. Leap Frog -- Child goes over, one child is "under"; child is moving forward.

16. Circle formation -- Pass object in front, in back, between legs.

17. Use a box -- put something in, on, out, by, behind, top, bottom, under, inside, outside. Paint sides of box different colors. Stress that behind the box is direction, not a particular side of the box.

18. Put pattern on floor with tape -- have child copy pattern on chalk board. Explain that relationship is same but place changes.

19. Bean Bag Toss -- Throw bean bag into holes. Holes on top score more, those on the bottom score less. Stress top and bottom.

20. "Compass" -- North-South-East-West -- Spin child around with eyes closed. Open and tell what direction is pointing. Begin with directions clearly marked.

C. LATERALITY. Involves the development of organic awareness of left/right, awareness of space through matching motor and visual information.

1. GOAL: Comprehends an inner sense of the right and left sides of one's body.

☐ - Satisfactory performance (date)

☐ - Needs improvement

NAMES	Feet		Hands		Eyes		Ears		Arms		Legs									
	Right	Left	Right	Left	Right	Left	Right	Left	Right	Left	Right	Left								

ACTIVITIES - LATERALITY

1. Simon Says -- "put your left hand ..."
   "put your right foot ..."

2. Copy what the clown does -- Put movable figure on the wall, move it and have the kids imitate.

3. Weight one side of the body to emphasize that side.

4. Use punching bag--use one side, then alternate.

5. Pass object around circle. Say "right" when in the right hands, "left" when in the left.

6. Hokey Pokey.

7. Looby Loo.

8. Glove scramble -- Put both left and right gloves in center. When the music stops, each child gets one glove and puts it on the correct hand.

9. Musical Hands -- Pass object back and forth to music when instructed: left - right. When music stops if object is not in correct hand the child is out.

10. Wring the Rag -- The partners stand face to face and clasp each other's hands. They continue to hold hands while swinging their arms upward to one side. This will cause their bodies to turn around, and they keep on turning until they have returned to the starting position. The children must swing their arms in the same direction.

11. Draw right and left hands and feet on the sides of a block or blocks. "Roll the dice" and ask the child to identify the side that is up.

12. Hold a single object in front of the child instructing him to pick it up with a particular hand. Be sure the child uses both hands crossing the midline occasionally. Increase speed.

13. Have the child move a ball across a room by pushing gently first with one foot and then the other, on command.

14. Standing: the child swings one leg upward and touches his toes to his outstretched hand on the same side.

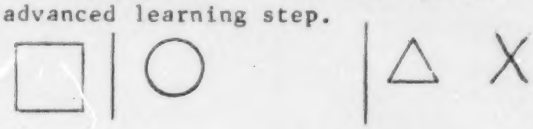
15. Roll right, then left.

16. Have child lie face down on floor. Instruct him to pat the floor with his right or left hand. Do this when his hand is: by his side, extended out from his body, or extended above his head. Repeat as child lies on back.

17. Encourage the child to do things with parts of his body: roll up car window with left hand; touch wall with left shoulder, right elbow, etc.

18. Follow the Leader - through left and right directions. Turn left at the corner, right at the tree, left at the flag pole, etc.

19. Have the child look at another person (or doll, animal, picture) and decribe whether a certain body part is on the other person's right or left side. This is an advanced learning step.

20. Draw designs such as: 

Then ask the child, "Is the circle on the right or left side of the vertical line?" or "On which side of the triangle is the vertical line?"

D. BODY POSITIONING. To understand one's relative position in space and the relationship of one's body to objects in space.

1. GOAL: To be able to place one's body in a desired position.

☐ - Satisfactory performance (date)

☐ - Needs improvement

NAMES	Lie Down			Sit			Kneel			Stand			Position Arms			Position Legs			Posture			
	Front	Back	Side	Front	Back	Side	Front	Back	Side	Front	Back	Side	Front	Back	Side	Front	Back	Side	Front	Back	Side	

ACTIVITIES - BODY POSITIONING

1. Movement exploration: be small, tall, middle sized.

2. Movement exploration: have one, two, three, four, five or six spots on the ground.

3. Movement exploration: have stomach toward ground, toward sky, backward.

4. Do this--do that. Children stand facing leader. The leader changes the position of his body or moves any part of his body and says: "Do this". Immediately the others assume the same position. If the leader changes position and says "Do that" any player copying the action must be seated. The object is to see who can remain standing the longest.

5. Copy the Scarecrow, etc. Put movable object on the wall. Assume position of the figure on the wall.

7. Movement Exploration Activities. In these activities opportunities are provided for the child to experience the movements of which his body is capable, how each movement feels, and how each may be controlled. The initial activities involve flexion and extension and then proceed to movements in relation to the midline of the body, crossing over the midline, learning direction outside of the body, and they then become locomotive in nature. The activities in this sequence are performed by the child while lying on his back, but are later repeated in a standing position. The teacher guides the child through the movements only to the extent he may need it.

Non-Locomotive Movement

_____ 1. Both arms are flexed with legs extended in initial position. Both arms are then extended and the legs are flexed.

_____ 2. Movement of arms away from and back to the midline of the body.

_____ 3. Movement of legs away from and back to midline of the body.

_____ 4. Movement of arm and leg on one side of body away from and back to the midline of the body. Alternate sides.

_____ 5. Movement of right arm and left leg away from midline of body. Alternate sides.

_____ 6. Movement of both arms and legs away from and back to midline.

_____ 7. Tonic Neck Reflex Pattern - Alternating Sides.

_____ 8. Fencers Position - Alternating sides.

_____ 9. Lie on stomach, lift head, arch back.

_____ 10. Turn head to right and touch right hand to left hand, alternate sides.

_____ 11. Turn head to right and touch right foot to left foot, alternate sides.

_____ 12. Turn head to right and simultaneously touch right hand and foot to left hand and foot.

_____ 13. Simultaneously touch right hand to left hand and left foot to right foot.

_____ 14. Hands to side, roll right and roll left.

_____ 15. Hands above head, roll right and roll left.

_____ 16. Lead hand above head, knees bent, roll right and roll left.

_____ 17. Body in tuck position, roll right, left, forward, and backward.

_____ 18. Roll right from back to hands and knees -- reverse and roll left.

_____ 19. Roll right from back to hands and feet -- reverse and roll left.

_____ 20. Move to a standing position from lying on back.

_____ 21. Repeat activities one through thirteen in standing position.

_____ 22. Identify parts of the body such as elbow, knee, right arm, left foot, etc.

_____ 23. Ask the children to make themselves as tall, as short, round, flat, stiff, or relaxed as they can.

II. LOCOMOTION. Moving from one place to another.

A. Fundamental Movements.
A child explores the movement of his body parts independently and simultaneously, and uses this movement in environmental experimentation. This experimentation forms a basic concept of child development--general movement patterns lay the foundation for performance and learning.

1. GOAL: To perform basic motor reflex patterns accurately.

☐ - Satisfactory performance (date)

☐ - Needs improvement

NAMES	Roll	Creep	Crawl	Walk	Run	March	Tiptoe	Jump			Hop			Gallop	Skip	Up/down stairs	Ladder	Slide	Leap	Pivot
								Forward	Backward	Over	Forward	Backward	Over							

ACTIVITIES - LOCOMOTION

1. Walk forward, backward and sideward, both left and right.

2. Run forward and backward.

3. Jump forward, backward and sideward, both left and right.

4. Vary the speed of the hop, fast or slow.

5. Vary the height and length of the skip.

6. Change the intensity of the gallop: light or heavy.

7. Use a combination of sliding activities. For example, slide to the right using a slow, heavy slide and return using a fast, light slide (alternate); or take long slides left and high slides right.

8. Walk with the class in a large circle without bumping anyone.

9. Run obstacle course around traffic cones.

10. Show how far you can go with five giant hops.

11. Can you keep your feet together when you jump?

12. Do something with your arms while you are galloping.

13. Clap your hands while you are skipping.

14. Leap at different speeds while moving in a small circle.

15. Begin sliding slowly and finish fast without allowing your feet to leave the ground.

16. Jump, both feet at a time, over a stick about 10" from the ground.

17. Wiggle like a snake, forward and backward.

18. Inchworm - Stretch upper trunk to move forward, then pull lower trunk forward.

19. Walk on knees, body erect, forward, backward and sideward. Do not permit the child to rotate the body or move at an angle.

20. Three-legged:

    1. With one hand, push a wheeled toy, block, etc., about the floor while using the other three limbs for locomotion.

    2. Use both legs and one arm, holding the other arm off the floor.

    3. Use two arms and one leg, lifting the other leg like a wounded dog. It may be necessary for a second person to hold up the unused leg.

21. Copy Cat -- One child is chosen as leader. All children sitting in chairs in groups of eight to ten. Music starts. Leader changes at will to different movement. Movement patterns may include both arms, etc., at same time.

22. The Clock (Walk) -- Children sit on the floor in sets of twelve and arranged like numbers on the face of a clock. Teacher beats an even rhythm on a drum and each child, starting with one, hits the floor with both hands. Go around the circle several times, but at some point stop the drum beat. Check even rhythm and constant beat.

23. Students pretend they are ponies and walk to the barn two by two.

24. Students pretend to be tight rope walkers in the circus.

25. Students walk a happy walk as opposed to a sad walk.

26. Walking Tag -- Make two circles of twelve each. "It" walks around circle and tags any player who must also walk and attempt to tag "It" before he reaches the spot left vacant in the circle. If successful, the tagger is the new "It". If not, "It" has another turn. (walk)

27. Pop-Corn (hop) -- Students hop first on one foot and then on the other at random, pretending they are each a kernel of corn popping.

28. Partner - Skip -- Choose a partner and skip to music. Music stops, couple splits and each chooses another partner until music stops; couples split again until all are skipping.

29. Pussy Wants a Corner (skip) -- Class divided into four groups and given a corner. One child starts the game by skipping to a corner and tagging someone. This player is Pussy and skips to another corner. Each corner could start a Pussy.

30. Duck-Duck Goose (skip) -- Children sit in circle. "It" taps each head saying "duck, duck Goose". Whoever is tapped to be Goose gets up and chases "It" around the circle by skipping, clear around the circle to Goose's original place. If "It" is not caught, Goose becomes "It".

31. Merry-Go-Round (slide) -- All hands joined in a single circle. Slide four times to the left and then four times to the right.

32. The Old Corral (gallop) -- Half the class joins hands and forms the corral. The other half of class are galloping ponies inside the corral.

III. COORDINATION (Gross-Motor). Coordination is the elimination of unnecessary movements.

GOAL: To develop the ability to integrate several different kinds of movements into a single effective pattern.

A. LARGE MUSCLE WITH APPARATUS. Ability to use large muscles for activities in which apparatus is a primary factor.

GOAL: To improve motor efficiency when performing with apparatus.

1. Long Rope, Short Rope, etc. (See chart below).

☐ - Satisfactory performance (date)

☐ - Needs improvement

NAMES	LONG ROPE				SHORT ROPE						1' Hurdles at 3' Intervals	Hula Hoop (5)	KICK			LADDER		
	Turn (10)	Jump			Forward			Backward					Stationary Object	Moving Object	To a goal (20')	Cross	Climb	
		3	5	10	3	5	10	3	5	10								

2. <u>Ball Proficiency</u>. To be able to manipulate the ball with a reasonable degree of accuracy and safety.

<u>GOAL</u>: To provide each pupil with an opportunity to develop skill in fundamental movements with the ball.

☐ - Satisfactory performance (date)

☐ - Needs improvement

PROPELLING THE BALL

NAMES	ROLLING			BOUNCE			THROW 8"			THROW 16"			THROW 24"			SHOOT			DRIBBLE			KICKS (Stationary ball)			
	8"	16"	24"	8"	16"	24"	Over	Under	Side	Over	Under	Side	Over	Under	Side	8"	16"	24"	8"	16"	24"	8"	16"	24"	

RECEIVING THE BALL

NAMES	STRIKES A BALL WITH HAND			BATS A BALL			CATCH WITH RECEPTICAL			CATCH WITH HANDS			CATCH WITH FEET		
	8"	16"	24"	8"	16"	24"	R Hand	L Hand	Both	R Hand	L Hand	Both	R Foot	L Foot	Both

ACTIVITIES - BALL PROFICIENCY

Propelling the Ball

1. Toss bean bag with both hands, right hand and left hand, and then alternate.

2. Toss a bean bag underhand to a partner.

3. Toss a bean bag into the air, clap hand in front and back and catch.

4. Toss a bean bag into center opening of a bean bag board from five feet.

5. Use motivational phrases such as: "can you", "show us", "let's see", etc.

6. Roll a ball to a partner while seated so that it passes between his feet.

7. "Hot Potato".

8. Make a rhythm of bouncing and catching "bounce, bounce, catch".

9. Throw a ball with:

   two-hand underthrow
   chest throw
   two-hand overthrow
   one-hand underthrow

Receiving the Ball

1. Hold large wastepaper basket -- catch ball in basket. Start with rolling ball.

2. Use soft sponges or yarn balls -- catch with nose. This reduces fear of being hit by ball. Proceed to large beach ball.

3. Catch with feet.

4. Catch with two hands.

5. Catch with dominant hand.

6. Catch with other hand.

7. Catch in clorox bottle -- large end cut away.

BALL PROGRESSION

1. Forward Swing -- Swing right arm forward to shoulder height, change the ball to the left hand and swing the left hand back.

2. Swing Across Body -- Ball in wrist grasp in right hand, arm to the side. Swing the right arm across the body to the left; change the ball to the left hand and swing it across to right side.

3. Balance stand with ball in one hand.

4. Balance stand with ball in two hands.

5. Push ball out from chest to horizontal position. (Keep arms stiff.)

6. Bring ball from waist out to horizontal position, keeping arms straight.

7. Circling around the body--forward, then reverse.

8. Side floor roll -- pick ball up off floor with two hands.

9. Side floor roll -- pick ball up off floor with one hand.

10. V-Sit With ball -- roll ball on legs and/or hold in hands.

11. Ball pick-up in between feet.

12. Rocker with ball in arch of back (teacher must help). Rock sideways, then forward and backward.

13. Crab walk balance (ball in or on arch).

14. Curl to sitting position with ball in hands.

15. Swinging "L" with ball.

16. Bend and reach with ball.

17. Trunk twist with ball.

18. Throw ball in air - catch with chest.

19. Throw ball in air - catch with hands.

20. Throw ball in air - catch with one hand. Alternate hands.

21. Shoulder roll - with ball.

22. Arm swing -- arms held out, bounce ball from horizontal position.

23. Bounce ball with knees bent.

24. Roll ball under legs and pick up.

25. Bounce ball and turn (advance).

26. Bounce ball with two hands.

27. Bounce ball alternating left hand and right hand.

28. Bounce ball to partner.

29. Toss - underhand to partner.

30. Toss - overhand to partner.

31. Toss two balls back and forth between partners.

32. Juggle two balls.

33. Two-hand toss and jump.

34. Dribble the ball on a straight line with two hands.

35. Dribble the ball on a straight line with one hand.

36. Dribble the ball with feet on a straight line (much like soccer player).

SOFTBALL CHECK LIST

Catching

1. Catches above the waist.
2. Catches below the waist.
3. Moves into position for catching.
4. Positions hands for catching.
5. Catches with two hands.
6. Catches with one hand.
7. Adjusts to fast and slow hit balls.
8. Can stop a ground ball with proper form.

Throwing

1. Holds ball properly.
2. Looks at target.
3. Opposition in throwing.
4. Throws overhand, side arm.
5. Follows through.
6. Accuracy in throwing.

Batting

1. Holds bat properly.
2. Positions body.
3. Swings bat parallel with ground.
4. Steps in direction of pitcher.
5. Follows through with body.

Running

1. Starts fast.
2. Stops quickly.

BEGINNING ASSISTANCE IN CATCHING A BALL

For Children Afraid to Catch a Ball:

1. Sit child on the floor with legs wide apart.
2. Roll soft large ball to them very gently.
3. Legs will stop the ball for them.
4. Keep repeating until child does not seem to fear rolled ball.

Assisting Child Who Cannot Catch a Ball:

1. Sit child on a chair.
2. Place wastepaper basket in his lap.
3. Mark an "X" with a piece of chalk in front of the child (distance is determined by how high ball bounces).
4. Stand back a few feet with the ball.
5. Toss ball gently at the "X".
6. Ball will hit the "X" and bounce into the wastepaper basket.
7. Child will get the feeling of catching the ball.
8. This is the first step in getting a TMR to have confidence in themselves that they can catch a ball.

B. **BODY COORDINATION**. The simultaneous use of several muscles or muscle groups.

GOAL: To improve the flow of movement in which a sequence is repeated (movement pattern).

☐ - Satisfactory Performance (date)

☐ - Needs Improvement

NAMES	Jumping Jacks (10)	Forward Stride Jump	Side Stride Jumps	Heel Clap	Prone Flutter & Arm Cross Pattern							

ACTIVITIES - BODY COORDINATION

1. Standing on one foot -- to the count of 3, 5 and then 10. Alternate to other foot.

2. Standing on one foot but with the eyes closed -- to the count of 3, 5, and then 10. Alternate to the other foot.

3. Hop ten hops on right foot and ten hops on left foot. Increase to 20 hops on each foot.

4. Hop with both feet like a bunny and play follow the leader.

5. Bunny race -- everyone hops to a designated line on the word "go".

6. Jumping Jacks -- to the count of 5, 10, and then 25.

7. Throw a bean bag at a target -- a cardboard box with a clown face or something with a hole in it from 8 feet, 12 feet and 15 feet.

8. Hurdles -- graduated heights from 1" to 2'.

9. Kangaroo Hop -- Hold object (piece of paper or bean bag) between knees and jump with feet together.

10. Have a side slide race with the left side, then return side sliding from the right side.

11. Play "Hot Potato" with a bean bag, then graduate to a ball.

12. Throw bean bags in rhythm, counting 1-2-3, or in rhythm to music record.

13. As a relay race with two or three teams: dribble a ball on a straight line with the feet.

14. As a relay race with two or three teams: dribble a ball on a straight line with first one hand then the other.

15. Hit the bucket -- The players form a circle around a basket or box and take turns trying to get it in. One point for each successful basket and one taken away if it bounces out.

16. Crab race: Have the players be on their hands and feet and race to an appointed spot.

17. The children walk forward, going into a knee bend with every step.

18. In a half-squatting position, they pick up an imaginary seashell or pebble with the hand opposite to the forward foot. The children should advance with a steady rhythmic swing, without pausing after picking up each shell.

19. Hula Hoop.

20. 5 Pitch.

21. Jump Rope Progression.

    -- Jumping rope.

    -- Hopscotch.

    -- Rabbit hop.

    -- Lame dog hop.

    -- Rope on ground, jump over rope with two feet, turn around and jump back again.

    -- Jump forward and backward over rope (on ground).

    -- Jump sideways over rope with two feet and back again.

    -- Jump forward over rope on right foot and back again.

    -- Jump forward over rope on left foot and back again.

    -- Jump sideways over rope with left foot and back again.

    -- Jump sideways over rope with right foot and back again.

    -- Arms - horizontal to vertical.

    -- Arms - straight with tight circles.

    -- Arms - fold rope in half and bring behind head and back again.

    -- Arms - fold rope, do right diagonal over head.

    -- Arms - fold rope, do left diagonal over head.

    -- Arms - fold rope, put rope under left knee.

    -- Arms - fold rope, put rope under right knee.

    -- Arms - fold rope over head, move from vertical to sideways position.

    -- Arms - fold rope, in sitting position, put under one leg.

-- Arms - fold rope, in sitting position, put under two legs.

-- Arms - fold rope, bring down behind back and back up in front in standing position.

-- Hold rope in hands - step over rope.

-- Hold rope in hands - jump over rope.

-- Hold rope in hands, do 5 jumps frontward (two feet).

-- Hold rope in hands, do 5 jumps frontward (one foot).

-- Hold rope in hands, do 5 jumps frontward (alternate feet).

-- Hold rope in hands, do 5 jumps frontward (skipping between jumps).

-- Hold rope in hands, do 5 jumps frontward (skip 5 times forward).

-- Hold rope in hands, do 5 jumps backward (two feet).

-- Hold rope in hands, do 5 jumps backward (one foot).

-- Do 5 jumps forward and 5 jumps backward.

-- Everyone jump for 30 seconds and see number of times they can jump.

-- Everyone jump for 1 minute and see number of times they can jump.

-- Sit-ups with rope folded - overhead to sitting position.

-- Upper back stretch with rope folded in half.

-- Arm circling with rope folded.

-- Circling and bouncing with rope folded.

-- Kneeling and circling with rope folded.

-- Sitting and circling with rope folded.

-- Standing trunk circling with rope folded.

-- Side circling with rope folded.

-- Arms crossed in front of body before forward jump.

-- One 8-foot rope -- partners chained, jumping side by side.

-- Twirl rope sideways while jumping.

-- Spin rope in circle over head or under feet.

-- Do's for rope jumpers:

a. Let the hands do most of the work when turning the rope.

b. Keep the upper arms close to the body.

c. Bend at the ankles, knees and hips.

d. Use a long rope.

e. Keep the body relaxed while jumping.

f. Land on the balls of the feet.

g. Keep the head up.

h. Look straight ahead when skipping.

i. When crossing the rope, cross the arms at the elbow.

j. Jump just high enough for the rope to pass under the feet.

k. Keep hands 8 to 10 inches from the hips.

l. Jump with slow tempo when learning the fundamentals.

Skipping the Rope for Fun and Fitness, Frank B. Prentup, Univ. of Colorado, published by Pruett Press, Inc., Boulder, Colorado.

22. Progression for Parachute Play.*

-- Pull parachute as tight as possible (have class stand around chute and pull as hard as they can with two hands).

-- Pull parachute as tight as possible by holding parachute from the back with two hands and pulling outward.

-- Make waves with parachute; have class face parachute.

-- Make waves with parachute - throw ball on chute - make ball bounce.

-- Make waves with parachute using two small balls on chute.

-- Make waves with parachute using one large ball 18" in diameter.

-- Have class stand around parachute; hold with two hands and walk from right to left like a merry-go-round. (circle)

-- Have class stand around parachute and hold with one hand. With the other hand out to the side for balance, walk from right to left. (circle)

-- Have class stand around parachute and hold chute with two hands; then run in a circle with a ball on top of chute.

-- Have class stand around parachute and hold chute with one hand. Have class run in a circle with a ball on top of the chute.

-- Have class run 30 yards downfield with children in front of chute. Children should be facing the direction they are running, holding onto the chute from the back.

-- Tunnel -- hold chute overhead with two hands and call two names; have children run under chute and change places. (Teacher should hold up the middle of the chute) Caution the children not to let the chute down.

-- Have class bring chute over heads and bring down quickly to the ground; then have class crawl in towards the center to flatten the chute. Safety cautions:

1) Do not crawl under the chute (stay on top of the chute).

2) Keep mouth closed; be careful not to fall on someone or bump heads.

3) Teacher should blow whistle at the first sign of collisions, etc.

-- Lay chute down on ground; do a two-foot hop towards the center of chute.

-- Lay parachute down on ground; do a one-foot hop towards the center of the chute.

23. Poi-Poi Progression.

-- Hold arm out horizontal; rotate ball sideways.

-- Hold arm overhead; rotate ball like a lasso.

-- Hold arm forward; rotate ball like a windmill.

-- Hold right arm over (cross over the left arm); swing ball on the left side of the body.

-- Swing ball in front of the body, bend over like stirring a bowl of candy.

-- Repeat the above progression using two balls in one hand.

-- Hold both arms horizontal; swing balls sideways.

-- Hold one arm and one leg to the right side of body; swing both balls sideways. (Balance stand)

-- Hold both arms out horizontal, and one leg backwards; swing both balls sideways. (Balance stand)

-- Hold both arms horizontal; swing balls sideways (two-foot jump like jumping rope).

-- Hold both arms horizontal; swing balls sideways (two feet like in jumping rope).

-- Hold one arm horizontal and one arm vertical; swing balls around in circle.

-- Hold one arm forward and one arm horizontal; swing balls around in circle.

-- Hold both arms over head on a diagonal; swing balls in this position.

-- Put two balls in each hand and go through this progression.

-- Jump over ball; having ball in one hand; jump over the table.

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* Address: Transcontinental Sales Company
3072 West Pico Boulevard
Los Angeles, California
Phone: (213) 733-9466

Parachute: 28 feet in diameter @ $31.00 each. Will also include the booklet: Parachute Play, by Betty Collins Henrie, Keystone Publishing Co., Barwick, Pennsylvania.

24. Hula Hoop Progression.*

-- Lay 6 loops on the ground:

Jump with two feet together sideways.

Jump with one foot sideways (change feet if tired).

-- Use loops as tunnel to walk, hop, skip and run through without touching the sides or top of loop.

-- Roll loop out on playground and have each child chase it and bring back to instructor.

-- Instructor roll loop slowly so that child can jump or walk through it.

-- Do the twist with the loop.

-- Make loop rotate on hand or arm.

-- Push the loop with hand towards the end of the playground.

-- Use loop to walk through it - forwards.

-- Use loop to jump rope - forwards.

-- Use loop for low-organized games:

Circle: "Snatch the Bacon" and "Squirrel Island Trees"

* Wham-O-Corporation
San Gabriel, California
Retail: $1.98

25. Lumni Stick Progression.*

-- Tap sticks together (click, click); tap on floor twice.

-- Tap sticks together (twice) tap on desk/floor twice.

-- Tap sticks together (twice); cross sticks twice.

-- Tap sticks together (twice); tap stick with right hand on desk.

-- Tap sticks together (twice); tap stick with left hand on desk.

-- Tap sticks together (twice), cross sticks four times on right side; tap sticks together twice, cross sticks four times on left side.

-- Tap sticks together twice, tap ends of sticks together twice.

-- Tap sticks together twice, change sticks from hand to hand.

-- Tap sticks together twice, flip sticks in same hand.

-- Tap sticks together twice, flip; exchange sticks from hand to hand.

Partners

-- Click or tap sticks together twice (each partner has two sticks), then click sticks together with partner. (Children sit facing each other.)

-- Tap sticks together twice, then tap each other's sticks from the inside.

-- Tap sticks together twice, tap on top of sticks (one partner holds sticks still while the other taps twice.)

-- Tap sticks together twice; hand sticks across to partner.

-- Tap sticks together twice, throw to partner; partner throws his stick across to partner.

* 12" sticks, 3/4" in diameter
Educational Enterprises
Freeport, Long Island, New York

26. Parallel Bar Stunt Progression.

-- Mounting and dismounting the parallel bars.

-- Hand and feet walk.

-- Hand walk dragging legs.

-- Crab walk.

-- Inch worm walk.

-- Straight arm support swing.

-- Straddle travel.

-- Straight arm support walk.

-- Straddle seat turn on bars.

-- Upper arm hang swing.

-- One half body turn between bars.

-- Inverted hang forward walk.

-- Dip swing.

-- Forward roll on bars.

-- Backward roll dismount, across bars.

-- Rear swinging dismount.

-- Front swinging dismount.

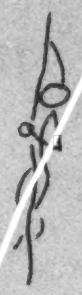
-- Swinging backward roll mount.

-- Shoulder stand.

-- Rear swinging scissors to straddle seat.

27. Rope climb.

-- Scissors.



-- Wrap around.

-- Stirrup.

-- No leg assist.

28. Punching Bag.

-- Three left - three right.

-- Two left - two right.

-- One left - one right.

-- Left fist/left backhand - right fist/right backhand.

-- Random striking.

29. Tumbling.

-- Tumblers skip.

-- Forward roll:

regular
arms folded
legs crossed
one foot

-- Driving forward roll

-- Backward roll

-- Back straddle roll

-- Back extension roll

-- Round-off (½ cartwheel, ½ twist)

-- Cartwheel

-- Hand/head spring

-- Handspring

30. Stunts.

-- Duck walk.

-- Inch worm walk.

-- Crab walk.

-- Side roll.

-- Stork stand.

-- Frog stand (hands and head on mat).

-- Frog stand (hands only on mat).

-- Head stand.

-- Kip.

-- Three-man dive and roll.

<u>Double stunts</u>.

-- Chinese get up.

-- Rocking chair.

-- Wheelbarrow.

-- Angel Stand.

-- Double roll.

31. Gym Scooters.

-- Relays:

Forward, sitting
Forward, kneeling
Forward, lying
Backward, sitting
Backward, kneeling
½ forward sitting - ½ backward sitting

-- Basketball.

-- Soccer.

-- Obstacle course.

-- Track meet.

-- Swim meet.

-- Football.

-- Baseball.

-- Tag.

-- Keep-a-way.

-- Destruction derby.

32. Trampoline Stunt Progression. (All listed stunts are pictorially illustrated and described in "Physical Education & Rebound Tumbling", Highland School Office.)

-- Mounting and dismounting the trampoline.

-- Bouncing (low controlled):

Basic bounce
Tuck bounce
Pike bounce
Straddle bounce

-- Knee drop.

-- Seat drop.

-- Knee to seat combination.

-- Hands and knee crop.

-- Hands and knee to front drop.

-- Front drop.

-- Back drop.

-- Seat drop, ½ twist to front drop.

-- Front drop, ½ twist to back drop.

-- Seat drop, forward turnover, ½ twist to back drop.

-- Seat drop, full twist to seat drop.

-- Swivel hips.

-- The cradle.

-- Forward turnover cradle.

-- Hands and knees, turnover to back drop.

-- Forward turnover.

-- Back pullover.

-- Front somersault.

-- Front somersault to seat.

-- Back somersault to seat.

-- Back somersault.

TRAMPOLINE SAFETY

SPOTTERS ..... At least one spotter should be placed on each of the four sides of the trampoline frame.

HOW AN ACCIDENT CAN OCCUR ON A TRAMPOLINE

1. Abrasions caused from improper "sliding" contact with the trampoline bed.
2. Strapping, falling, landing between the springs or on the frame.
3. Falling or rebounding off the trampoline.
4. Landing incorrectly on the bed itself.
5. Folding, unfolding or moving the equipment.

THREE PHASES OF SAFETY

1. Education: This is the most important single element for prevention of accidents. Students must be educated in the proper progression in rebound tumbling. Lack of knowledge is the greatest single cause of unnecessary injury.

2. Supervision: Leader or student, all must share in this aspect of safety. Someone must be in direct charge of the program of rebound tumbling.

3. Regulations: The rules or regulations for rebound tumbling are important for safety and should be thoroughly understood by anyone taking part in the program. They must be followed and become an integral part of the program.

REGULATIONS

1. Instructor must be present to perform.
2. Only one person on the trampoline at a time.
3. Dismount by holding side of frame and stepping down.
4. Learn stunts through proper progression.
5. "Horse play" has no part in the program.
6. Work for short periods of time to avoid fatigue.
7. "Spot" all four sides of the apparatus.

SPOTTING

Definition ..... Spotting is the catching, supporting, adjusting or assisting of the performer's body so that any hard or injuring fall is prevented.

Technique ..... Protection of the performer is the primary consideration.
... Be ready for instant action and aware of every movement.
... Be close to the performer without impairing his movements.
... Gauge position by the space required for execution and the point where the performer is not likely to lose grip.
... Keep hands at side rather than in an outstretched position, so that any apparent nervousness may not carry over to the performer.
... Performer need not be caught; check the fall by protecting his head and shoulders.
... Spotter should give with the falling performer if he cannot meet him at the top of his fall.

33. Porta-Pit Movements.

Basic Movements.

-- Log roll: a. Lie across the mat, arms by head; roll length of mat.
b. Roll down incline and up again.

-- Forward roll: Down incline; feet, touch with hands, tuck head and roll. If spotting required, spot behind the neck.

-- Backward roll: Sit at top of incline. Lie back, put hands on mat, by ears; pull knees to chest and roll back, extend arms to push over.

-- Forward over the barrel: Reach over the barrel and put hands on floor, tuck head and fall forward.

-- Backward over the barrel: Lie back over the barrel, do not sit on. Put hands on floor, pull with stomach muscles, feet up and over. Tuck head.

Relays.

-- Horse Race -- Sit on barrel, bounce as on horse, forward to point and back.

-- Hurdles - Line barrels, spaced in row; jump across to end and back.

-- Obstacles - Line barrels, spaced. Run around not touching, and back to line.

-- Log roll - Roll the barrel to point and back.

-- Sit-up Race - Have incline at far point. Children must take turns at end. Run to incline do specific number of sit-ups and run back.

Activities

-- Body Surf. - Line barrels up from large to small. Leave approximately one yard of space between. Lie across large barrel with body rigid and arms stretched forward, head up. Push to move forward. If pull, will stop.

-- Build and Climb. - Be sure to put small flat mat under, to stop injury.

-- Combinations. - Go forward over the barrel and backward over the next. Need spotter to hold second barrel steady.

-- Vault over barrel. - Run up incline, put two hands forward on the barrel and jump over.

-- Balance. - Try to stand on side of barrel, even try log roll.

Porta-Pit Skills.

NAMES	Log Roll	Forward Roll	Backward Roll	Forward - Over	Backward - Over	Horseback - How far?	Hurdles - How many?	Sit-ups -- How many?	Body Surf - Push	Vault	Balance - Seconds?

C. FINE MOTOR. To give the child the opportunity to learn that his hands work together as a pair, in support of each other, and in various degrees of unity; to give the child opportunities to use his eyes and hands as a team for the inspection of perception required in school work (Getman & Kane).

1. HAND AND FINGER DEXTERITY. The ability to manipulate objects and control hands and fingers with reasonable efficiency.

GOAL: To use hands and fingers with more precision for manipulative tasks.

☐ - Satisfactory Performance (date)

☐ - Needs Improvement

NAMES	Grasp/ Release		Picks up object (Both hands)	Makes Fist			Extends Fingers			Alternately Opens & Closes Hands	Touches Fingers Independently			Touches Same Fingers - Both Hands	Places Both Hands on Flat Surface - Raises & Lowers Fingers Ind.		
	Right	Left		Both	Left	Right	Both	Left	Right		Both	Left	Right		Both	Left	Right

2. EYE/HAND COORDINATION. The working together of the eyes and hands as a unit.

GOAL: To give the child the opportunity to use his eyes and hands as a team for inspection of perception (Getman & Kane).

☐ - Satisfactory Performance (date)

☐ - Needs Improvement

NAMES	Catches Bean Bag 8 Feet	Strings Beads (30 seconds)					Block Transfer 10 blocks/10 sec.		Bean Bag Toss 8' Target (3 out of 5)	Throw Bean Bag 8'			
		3	10	30	60	100	Right Hand	Left Hand					

ACTIVITIES - FINE MOTOR

Hand & Finger Dexterity

1. String empty thread spools with shoe laces.

2. Use colored wooden beads; string on a shoe lace.

3. "Birthday Cake" - Posts are placed in a circle in a board. Near to the top of each post is a hole. The child strings through one to another.

4. Finger Play Game - Open, shut them; open, shut them
   Giving them a clap.
   Open, shut them; open, shut them
   Lay them in your lap.
   Creep them, creep them, slowly upward
   To your rosy cheeks
   Open wide your shiny eyes
   Through your fingers peek.

   Open, shut them; open, shut them
   To your shoulders fly.
   Let them like the little birdies
   Flutter to the sky.
   Falling, falling, slowly falling
   Nearly to the ground
   Quickly raising all your fingers
   Wiggle them around.

5. "Ten Little Indians".

6. Charades - where each child acts out activities involved with working with the hands: carpentering hammering a nail; grandmother knitting; mother sewing a button on; someone playing a piano.

7. Cutting out designs.

8. Making a picture out of small pieces of construction. Have the child tear small pieces with finger tips, then glue into a scene, design, etc.

9. Finger puppets.

10. Silhouette of animals on a wall made by children. Shine projector lamp and have child make shadow with hand.

11. Hand puppets.

12. Rock, paper, scissors.

13. Close fingers, squeezing hand. Hold six seconds, relax one second; hold six seconds, etc. Alternate hands.

14. Place a rubber ball in the right hand. Squeeze the ball with the fingers in a rhythmic motion until the fingers begin to tire. Place the ball in the left hand and repeat.

15. Basic hand and finger movements of hand writing - up and down movements, circles, etc.

16. "Bolt Board" - A board with bolts of various sizes. The child must screw on the right size nut.

17. Place both hands on hard, flat surface. Using one hand at a time, then both at the same time, raise and lower one finger at a time without moving other fingers.

18. Press finger and thumb tips of one hand against finger and thumb tips of other hand; relax; repeat several times.

19. Using both hands at same time, touch tips of each finger to tip of thumb on same hand. Begin slowly and accurately and work for speed.

20. Paper crumple -- Take ¼ double or ½ single sheet of newspaper; place on desk. Start at one corner and crumple until you have a small ball, using either hand. Increase size of paper gradually.

    -- Use tougher paper.

    -- Operate both hands at same time (two sheets of paper).

    -- Close eyes and crumple paper.

    -- Cross arms and crumple two sheets at same time.

<u>Eye/Hand Coordination</u>

1. A box on whose six sides is a differently colored spot, in the center of which is a hole of distinctive size and shape. Another box in which the first box fits, called "holder". Many wood blocks, of shapes and colors to correspond to the holes and colors on the sides of the boxes.

2. Jig saw puzzles of different complexities.

3. Hammering nails to make a wood project.

4. Pegboard designs copied from a master card.

5. Snapping beads together.

6. Sewing cards.

7. Construction toys such as" Rig-A-Jigs. Tinker Toys and Lincoln Logs.

8. Practicing buttoning, zipping and lacing (oversized to normal sized items).

9. Making paper ring chains.

10. Looper looms.

11. Paper folded in accordion fashion to make a fan.

12. Tracing:

    -- Trace over large (to smaller) designs, shapes and letters, initially with fingers only.

    -- Next with tracing paper and crayons.

    -- Tracing stencils.

13. Each child throws a beanbag into the air and catches it. Use different variations such as clap between throwing and catching the beanbag, jump between, etc.

14. Catching the beanbags with a partner - Start with five feet apart and increase it up to twenty feet.

15. Throwing a beanbag at a target.

16. Bowling with a ball and milk cartons or plastic pins.

17. Origami - Japanese paper folding.

18. Lacing and tying his or her shoe.

19. Par-Kenary Blocks.

20. Cutting shapes, snow flakes, etc. Any cut and paste activity.

FLYING SAUCER UNIT (FRISBEE'S)

Basic Unit Areas: Hand/Eye Goordination

Developmental Objective skills:

1. To grip the frisbee.
2. To release on flat plane.
3. To throw to given target (5-10 feet away).
4. To throw to given target (10-40 feet away).
5. To throw to partner (partner does not have to move to catch).
6. To throw to moving partners.
7. To throw between two moving partners.
8. To throw into moving hoop.

Sequence:

1. Frisbee is held with one finger on outside along with thumb. Rest of fingers are tucked under the edge of the frisbee.
2. Emphasize throwing with snap of wrist.
3. Look at target and release flat.
4. Children may also throw for distance by using one common base line and other children throwing out and away form the line. All children throw and then all retrieve as a unit.
5. Targets for throwing should be of varying size to insure success at beginning of unit. Dodgeball circles, 4-square courts, hula hoops, chalk diagrams are all useable.
6. Prisoner net game can also be adapted with use of frisbee.

Suggested Uses for Frisbee

1. Throw bean bag into frisbee, point values for different frisbees.
2. Hold firsbee between legs and walk, run, hop to line and back.
3. Teams with frisbee and they attempt to get it into an area -- through a hoop, between chairs.
4. Criss-cross relay - Two teams throwing from corner to corner.
5. Prisoner game.
6. Horseshoe frisbee.
7. Steal the frisbee.
8. Softball - throw and run.
9. Three flies up.
10. Move frisbee with feet for relay.
11. Dodgeball.
12. Walk with frisbee on head, shoulder.
13. Object handling - pass frisbee in circle.
14. Line-up throw game.
15. Keep-away game.
16. Twirl on a stick.
17. Pitch the frisbee - pennie to wall game.
18. Sky golf tournament.

EYE/HAND SKILLS

-- Using a small ball or object, the child can demonstrate an overhand throw for a distance of 12 feet.	1. Smooth pattern using correct opposition. 2. Throws with wrong foot. 3. Throws using straight arm.
-- Can catch on one bounce an 8" ball thrown from 15 feet.	1. Completes task. 2. Does not watch ball. 3. Cannot coordinate hands to catch ball.
-- Can stop an 8" rolling ball rolled from 10-foot distance.	1. Completes task. 2. Cannot get in front of ball and stop it.
-- Self-catch an 8" ball to height of one arm over head, 3 out of 5 times.	1. Completes task. 2. Does not follow ball with eyes. 3. Cannot bring arms together in time.
-- Can draw the following figures: Circle, square, rectangle, triangle, diamond. Note: Have shapes drawn and exposed to child.	1. Can child complete task. 2. Are there pauses in the drawing or is it non-stop.

APPARATUS

-- Climb to the top of a climbing piece of equipment.	1. Child completes task.
-- Climb a vertical 2" rope to a height of three times the child's height.	2. Child shows fear of height.
-- Given a set of parallel bars, the child can travel from one end to the other without falling or stopping.	3. Child climbs with a cautious attitude. 4. Child moves only when given teacher support.

IV. BALANCE. Balance involves the ability of an individual to maintain equilibrium relative to gravity.

A. STATIC BALANCE. Maintaining equilibrium while performing a non-locomotive movement.

GOAL: To increase the ability to maintain equilibrium while non-locomotive.

☐ - Satisfactory Performance (date)

☐ - Needs Improvement

NAMES	Seated - 5 seconds	Lying On Side		Hand & Knee Balance		Cross Pattern - 2 pts.	Same Side - 2 pts.	Kneeling	Same Knee & Foot Balance - 2 points	Knee Only Balance	Tiptoe - 5 seconds	Standing - Feet Parallel	Standing - Feet and Heels Together	Standing - Heel-to-toe	One Foot, Knee-High	One Foot, Eyes Closed	One Foot, Eyes Closed, Arms Folded	
		Left	Right	1 point	3 points													

ACTIVITIES - STATIC BALANCE

1. Stand on a line, feet parallel.

2. Feet and heels together, stand on a line.

3. Heel-to-toe standing, feet on an imaginary line.

4. One foot balance.

5. One foot knee-high.

6. One foot, arms folded.

7. One foot, eyes closed.

8. One foot, eyes closed, arms folded.

9. Combinations, eyes closed, knee-high, arms folded.

10. Kneel.

11. Balance (Circle) -- Leader in center demonstrates a variety of standing balances to children. Start with your feet together, place your heel to the other foot's toe; fold your arms, stand on one foot; close your eyes; stand on the other foot; fold your arms and close your eyes. Best balancer becomes next leader.

B. DYNAMIC BALANCE. Maintaining equilibrium while performing a locomotor task.

GOAL: To increase the ability to maintain equilibrium while engaged in locomotor activity.

☐ - Satisfactory Performance (date)

☐ - Needs Improvement

NAMES	ROLL		CRAWL		WALK									JUMP									
	Left	Right	Forward	Backward	Forward	Backward	Sideways	On Tiptoe	March	Hop	Gallop	Skip	Slide Sideways	Forward	Backward	Over							

ACTIVITIES - DYNAMIC BALANCE

1. Jump 12" hurdle - maintain balance.

2. Student walks sideways in a straight line, placing the left foot to the side and crossing the right foot in front of it. They return in the other direction, crossing the left foot in front of the right.

3. Children cross in front and back alternately. They should remain facing the teacher without turning the trunk.

4. The children step forward with the right foot; then they move the left foot forward, placing the left heel in front of the right toes and against them. Then they place the right heel against them. Then they place the right heel against the left toes. Repeat, beginning with the other foot.

5. The children experiment with #5 in any combination they want. They demonstrate their sequences to each other.

6. The children perform the steps in pairs, proceeding side by side, their arms crossed in front and holding hands.

7. Trampoline Board.

   -- Small jumps with feet together.

   -- Same as above, but the children alternately kick right and left feet forward with heels on the board.

   -- Small jumps with feet together, but kick with right foot forward on alternating jumps.

   -- Small jumps with feet together, kicking with feet together and apart alternately.

   -- The children make large jumps, drawing the knees up as high as possible.

   -- The children do small jumps, landing at regular intervals on the ground with feet straddling the board.

   -- The children combine steps and jumps in any sequence.

   -- Any variation of jumps.

8. The children sit on the floor, knees pulled close to the body, feet flat. They lean backward, placing their hands behind them and to the sides on the floor. They raise themselves on hands and feet, pushing the trunk upward until roughly parallel to the floor, and then return to the sitting position.

9. When in the raised position, the children are told to turn over so that they face the floor: They must not touch the floor with any part of the body except the hands and feet.

10. The children begin on their hands and knees, hands below shoulders, knees under hips. They move one arm and the opposite leg forward at the same time. The head should be turned toward the shoulder of the arm that is not extended. Continue with opposite arm and leg.

11. The children crawl in a variety of patterns and directions. They may inscribe circles and other geometric figures or change directions freely as they wish.

12. Giraffe Walk - The children stretch their arms overhead and clasp their hands together, forming a diraffe's head and neck. They imitate the diraffe's movement by walking on tiptoes with legs stretched and knees stiff. The arms and trunk may sway slightly, but they must always point upward.

13. The children stand on the floor and adopt a succession of positions, holding each for a few seconds. For example: they may stand on one foot or on tiptoes and move arms, legs and head into various positions and into various relationships with each other. Then return to upright position.

14. The teacher may show pictures of various positions and the children imitate them.

15. The children are paired and one child adopts positions that the other imitates. The roles are reversed.

16. The children run in circles while the teacher beats a percussion instrument. When the teacher stops, they adopt any position they can think of, but only one foot may touch the floor and the trunk may not be erect. After a count of 5, the teacher beats the instrument, and the children continue running.

17. The children jump, skip or gallop in a circle, according to the teacher's rhythmic signals (clapping of hands, beating a drum); they drop into a crouch position when the rhythm ceases. Repeat.

18. The children step from one block or disk, or "stepping stone", to another. The distance between is gradually increased.

19. The children step to the floor between their steps on the block and increase speed. They hold the position on each block briefly.

20. The children rotate with a whirling motion sufficiently controlled to enable them to achieve a static position at a signal. When the signal is given, they jump into the air, land in any position they choose, and remain still.

C. BALANCE WITH APPARATUS. Maintaining equilibrium while performing on apparatus.

GOAL: To increase the ability to maintain equilibrium while on apparatus.

☐ - Satisfactory Performance (date)

☐ - Needs Improvement

1. BALANCE BEAM

NAMES	Walk Forward	Walk Backward	Walk Sideways	Walk Forward Over Objects	Walk Forward Under Obstacles	Walk Sideways Over Obstacles	Walk Sideways Under Obstacles			
	2"	4"	12"							

2. ROCKING BOARD 16" x 16"

NAMES	STAND		SQUAT	
	Arms Extended	Arms Folded	Arms Extended	Arms. Folded

3. STAIRS

NAMES	Up & down holding On	Up & down holding, Alternating	Up & down without holding	Up & down without holding/alternating	

5. LADDER

NAMES	Hands and Feet	Hands and Knees	Steady										

ACTIVITIES - BALANCE WITH APPARATUS
(Balance Beam 4" wide)

1. Walk forward.

2. Move sideways.

3. Walk forward over obstacles on the beam.

4. Walk forward under obstacles on the beam, one foot shorter than the performer.

5. Walking forward over obstacles, one foot over the beam.

6. Walking sideways over obstacles, place one foot over the beam.

7. Walk backwards on the beam.

8. Walking backwards over obstacles on the beam.

9. Walking backwards, obstacles one foot high over the beam.

10. Stegel - Movement exploration - Have children move across Stegel over and under. How many ways can you cross the Stegel?

11. Stegel - Put beam at incline position, have children climb the beam. Can they use hands and feet or sit?

12. Stegel - How high can you balance? - Try beams cut different levels; be sure to spot and mat.

Balance Beam

1. Forward (each step foot size).

2. Forward (small step walk).

3. Backward (each step foot size).

4. Backward (small step walk).

5. Side step.

6. Forward ½ of way - turn; walk back to start.

7. Forward ½ of way - turn; walk backward rest of way.

8. From long stride stand; touch rear knee to beam and rise.

9. Stork stand.

10. Duck walk.

V. FITNESS. The ability of an individual to acquire enough resources to meet the demands of daily living, and sufficient reserves to withstand ordinary stresses without causing harmful strain.

A. STRENGTH. Strength is muscular power or force.

GOAL: To increase power of abilities.

☐ - Satisfactory Performance (date)

☐ - Needs Improvement

	1. LEGS					2. BACK		3. ARMS & SHOULDERS														4. ABDOMEN							
NAMES	LONG JUMP					HEAD RAISE ON STOMACH		PULL-UPS OVERHAND GRIP (Boys)				FLEXED ARM HANG (Girls)			PUSH-UPS (Boys)			BENT KNEE PUSH-UPS (Girls)				BENT KNEE SIT-UPS (Girls)				SIT-UPS (Boys)			
						Seconds						Seconds																	
	2'	3'	4'	5'	6'	10	20	1	3	5	10	10	20	30	10	20	30	5	10	20	30	5	10	20	30	5	10	20	30

ACTIVITIES - STRENGTH

1. Head rolling - Begin with head in dropped position, chin on chest; turn it to left, then back, then to the right -- reverse.

2. Break chains (shoulder and arms)--postural. Lift arms up to shoulder level with elbows bent and fists clenched together. Pretend you have a heavy rope or chain with one end in each hand and are trying to break it. As the chain breaks, the elbows extend beackwards as far as possible. Elbows must remain at shoulder level.

3. Arm circling - Stand straight with feet slightly apart, head up and arms fully extended out to the sides. Without allowing elbows to bend, make circling motion from the shoulders. Do this forward and then backward.

4. Arm flapping (fly like a bird). Arms extended and elbows kept straight. Flap arms up and down, only a few times to start. Then arms extended out front, flap arms back at shoulder level as far as they will go and then forward as far as they will go.

5. Arm swinging - Pendulum style down and back and down and front.

6. Arm thrust - On command, have children count with you. The usual stance: arms forward, up and on hips. Repeat several times.

7. Arm wind-up - Stand with one foot slightly ahead of the other and rest the same hand on knee on that side. Then with clenched fist and straight arm, wind up as a windmill by circling the opposite arm as far as possible. Change direction of wind-up. Then change stance and do the same with the other arm.

8. Arms - Place hands (at command) on head, shoulders, waist, hips, knees, toes, and then back up. To vary this, increase speed as ability allows and eventually mix up the order of the placement of hands. (This could also be considered a total body movement exercise.)

9. Waist - Trunk twist - Start with feet at shoulder distance apart and arms out to the side. Do not move feet. Twist as far around to the left as possible using arms to help. Then twist to the right as far as possible.

10. Trunk stretch - Stand with feet at shoulder distance apart; bend down and touch toes without bending knees and then reach for the ceiling with arms outstretched above head. Bend back as far as possible and let the head fall back to look at the ceiling.

B. AGILITY. The ability to integrate body parts quickly and accurately.

GOAL: To develop the ability to maneuver in space.

☐ - Satisfactory Performance (date)

☐ - Needs Improvement

NAMES	SHUTTLE RUN (Seconds)	JUMP & TURN								SOFTBALL THROW										
		1/4		1/2		3/4		Full												
		Right	Left	Right	Left	Right	Left	Right	Left	10'	20'	30'	40'	50'	75'	100'				

ACTIVITIES - AGILITY

1. Perform on obstacle course: crawl through tire, climb over climbing objects, roll on mat, jump a line, hop around circle.

2. Perform shuttle run: use as relay. Pupil runs and retrieves one object; then returns and retrieves a second object.

3. Jump and Turn: 1/4 turn, 1/2 turn, 3/4 turn, and full turn.

4. Perform Mat Rolls: Longitudinal rolls, forward rolls, backward rolls.

5. Stand on one foot and grasp the other foot behind the back with the hand and:

   stand still
   hop forward
   hop backward
   hop turning to the left and right

C. ENDURANCE. The ability to sustain movement for considerable length of time.

GOAL: To increase the time he can use his existing strength.

☐ - Satisfactory Performance (date)

☐ - Needs Improvement

NAMES	RUN ON STEPS			300 yard walk/run	600 yard walk/run	50 yard dash						
	1 minute	2 minutes	3 minutes									

ACTIVITIES - ENDURANCE

1. Breathe deeply.

2. Walk for distance.

3. Run in place.

4. Climb stairs.

5. Jump rope, increasing the time.

6. Perform "bicycle" for an increasing length of time.

7. Climb on a single, vertical rope.

8. Hang on stall bars, swing the body from side to side.

9. Raise the heels off the floor, then toes(toe/heel rock).

10. Touch alternate toes, keeping knees straight.

11. Stoop Stopper: stand erect, feet slightly astride, elbows at shoulder height, fists clenched, palms down on chest. On count of "one", push elbows vigorously, keeping them at shoulder height; on count of "two", return to original position. Beginners repeat five times, increasing the number by two in succeeding periods until a maximum of fifteen is attained.

    Count by teacher: 1-2
    2-2
    3-2
    4-2
    5-2

12. Sawing Wood: Children work with partners for this exercise. Partners stand facing each other grasping hands high, right foot drawn back. On count of "one", pull left arm back vigorously while pushing right arm forward; count "two, push left arm forward and right arm back. Beginners repeat five times, increasing the number by two in succeeding periods, until a maximum of twenty is attained.

    Count as in preceding exercise.

13. Leg Exercises: Exercises introduced at former level should be continued, increasing the number of repetitions by two in succeeding periods until a maximum of twenty is attained.

    Exercises are: Leg Raise
    Scissors Spread
    Rubber Ball Bounce Jump
    Running in Place

14. Beginners' Bend: Squat position is introduced as the "Rabbit Hop" in the Rhythmic Response section at this level. This might be used

as a lead-up activity when the children learn to squat in a stationary position. Help of a table or desk is used until the child achieves sufficient balance to attempt it without support.

Stand erect, feel slightly astride, hands resting flat on table. On count of "one", lower body, keeping it erect by bending knees, weight on balls of feet; count "two," raise body to original position. Later, children hold arms straight out in front, palms down, to aid in balancing. Finally, hands are held on hips for performing the exercise. Beginners repeat five times, increasing the number by two in succeeding periods until a maximum of fifteen is attained.

Count called by teacher: 1-2
2-2
3-2
4-2
5-2

15. Indian Chief: Stand tall (like an Indian chief ready for a pow-wow), cross feet, fold arms. Keeping body erect, arms and feet in same position, slowly sit on the floor. Rise in the same manner. Beginners repeat five times, increasing the number by two in succeeding periods until a maximum of ten is attained. No music and no counting are used.

16. Trunk Twist: Stand erect, feet slightly astride, arms extended to sides at shoulder height. On count "one", swing trunk to the left, keeping head erect, arms straight and feet stationary; on count "two", return to starting position; count "three", swing trunk to the right; count "four", return to starting position. Beginners repeat five times, increasing number by two in succeeding periods until a maximum of ten is attained.

Count called by teacher: 1-2-3-4
2-2-3-4
3-2-3-4
4-2-3-4
5-2-3-4

17. Forward and Back Bends: Stand erect, feet together; hands on hips. On count "one", bend forward at the waist, keeping head erect, not bending the knees; count "two", return to starting position; count "three", bend backward at the waist, keeping head erect, not bending the knees; count "four", return to starting position. Beginners repeat five times, increasing the count by two in succeeding periods until a maximum of ten is attained.

Count as given for preceding exercise.

18. Walking Board: Walking board skills as presented at former level are continued until mastery is achieved on the 2" side. Walking backward is then introduced. The child is reminded to keep his head erect, fixing his gaze at the end of the beam rather than on his feet.

19. Water Play: Water play is a valuable means of relaxing children, developing muscles and overcoming fear of water. Whenever possible the teacher should go into the wading pool with the children, or be assisted by a teacher's aide who does. Circle games as "Ring Around the Rosie", "Round and Round Went the Gallant Ship", "Sally Goes Round the Moon", and "Did You Ever See a Lassie" can provide a natural, spontaneous introduction to submerging. Children should be taught how to submerge their faces and blow bubbles as the first step to breath control for more advanced swimming activities.

20. Leg exercises: Previously described exercises continued at this level are: leg raise, scissors spread, running in place, beginners' bend, and Indian chief.

Toe Touch: Stand erect, feet slightly astride, arms at sides. On count "one", stretch above head; count "two" bend over, swinging arms down, and try to touch the toes; count "three", stand erect, arms above head; count "four," resume starting position. Beginners repeat five times, increasing the number by two in succeeding periods until a maximum of ten is attained.

Count called by teacher: 1-2-3-4
2-2-3-4
3-2-3-4
4-2-3-4
5-2-3-4

21. Two-Hand Toe Touch: Stand erect, feet astride about ten inches apart; arms at sides. On count "one", stretch arms above head; count "two", bend over, swinging arms down, and try to touch left foot with both hands without bending the knees; count "three", stand erect, arms above head; count "four", resume starting position.

Beginners repeat three times, then following the same procedure touch the right foot three times. Number is increased by two in succeeding periods until a maximum of ten times for each foot is attained.

Count as in exercise above.

22. Walking Board: When walking forward and backward on the 2" side of the beam has been mastered, the child practices walking halfway down the beam, turning and walking back. Additional practice exercises might be: Walking forward, turning and walking back while carrying a yardstick; walking forward, making a complete turn, and return walking backward; walking backward, making a complete turn, return walking forward; walking forward with

hands on hips, turn and return the same way; walking backward with hands on hips, turn and return same way; walking forward with chalkboard eraser or large beanbag balanced on head; or walking backward with eraser or bean bag on head.

Children should never run on the beam and should keep the head erect.

HOW TO ADMINISTER PHYSICAL FITNESS TESTS

In order for physical fitness tests to be valid and meaningful to the student, it is mandatory that they be conducted as exacting as possible.

1. Prior to a test, make sure students are aware of what the test is, how it is performed, number of attempts, and your assurance of an accurate recording.

2. Allow testing students sufficient, unobstructed area to perform his or her test.

3. Adults should administer all tests.

4. Immediately upon completion of his or her test, the student should be told the result.

The most common and frequently used physical fitness tests in elementary school are:

- -- 50-yard dash
- -- Sit-ups (timed)
- -- Standing broad jump
- -- Softball throw for distance
- -- Pull-ups
- -- Jump and reach
- -- 600-yard run and walk

D. FLEXIBILITY. The ability to rotate joints fully.

GOAL: To promote the maximum range of movement: stretching, swinging, swaying.

☐ - Satisfactory Performance (date)

☐ - Needs Improvement

	HIPS		NECK	WAIST	LEGS	ARMS		BACK		
						HORIZONTAL ARM SWING			ROLLS	
NAMES	Toe Touch - Same Side (10 times)	Toe Touch - Alternate (10 times)	Twist Head 90° (5 times)	Side Slide - Slide Hand from Waist to Toe - (5 times)	Lunge - (10 times)	Palms Up	Palms Down	Twist - (10 times)	Log Roll (6') Forward Roll - 3 Backward Roll - 3	

ACTIVITIES - FLEXIBILITY

1. The children lie on the floor face-up. They raise each leg alternately to a vertical position, keeping the legs straight.

2. The children raise each arm, alternately, keeping the legs flat on the floor.

3. The children crouch and sit back on their heels, back straight, fingers laced behind the neck. They bend the head and upper trunk sideways to right and left alternately without leaning forward.

4. Elephant Walk - The children link the fingers of both hands and bend forward at the waist, letting the arms swing loosely; they take a heavy step with the right foot, swinging the arms to the right; then a heavy step with the left foot, swinging the arms to the left. They continue walking in this way. The swinging motion should pull the body forward.

5. The children sit with their arms stretched out to the sides. Keeping their backs straight, they make small backward circular movements with the arms, gradually increasing the size of the circles. They should feel the movement pulling the shoulder blades back.

6. The children stand with feet apart, arms relaxed at the sides. They bend forward, keeping the knees stiff, and touch the floor. They grasp their ankles and pull steadily, trying to bend down as much as possible. They then return to the original position.

7. The children sit on the floor, legs spread and flat. They lean forward, grasp one ankle with both hands and pull the head down toward the leg, which is flat on the floor. Repeat, alternating sides.

8. The children bend forward, keeping knees straight, grasp ankles, and walk forward. If this is too difficult, the children should first do the exercise holding their calves.

9. The children sit on the floor, legs straight and as far apart as is comfortable. They slide a beanbag forward and back to the thigh of each leg alternately, bending forward as far as possible while keeping the knees straight.

10. The children sit on the floor. They make a sling for one foot with both hands, bend the head forward, and try to pull the foot to the forehead.

11. The children stand with feet parallel and slightly apart. They slowly raise one leg forward as high as possible and then slowly lower it, keeping the legs and back as straight as possible. Repeat with the other leg. If the children have difficulty in maintaining balance, they may use a chair or railing or the hand of another child for support.

12. The children stand upright and swing one leg back and forth. Repeat with the other leg.

13. The children lie on the floor face-up. They slowly raise their legs, keeping them straight, and lower them over the head until their toes touch the floor; then they slowly return to the starting position.

14. The children sit on the floor, knees bent, arms around them. They rock backward until their shoulders touch the floor; they rock forward until their feet touch the floor.

15. The children sit on the floor with their legs straight in front. They place their hands on their hips and turn as far as possible to the right without turning the knees inward or bending forward. The children should turn as far as possible without falling. Repeat to the left and then alternate in a smooth, continuous motion.

16. The children stand bent forward with feet wide apart. They reach back through their legs as far as possible and make a mark on the floor with a piece of chalk. At each attempt they try to make a more distant mark.

17. The children sit cross-legged and rotate their heads in as large circles as possible, first clockwise and then counterclockwise. The movements should be very slow for maximum stretch. The trunk and shoulders remain still.

18. The children lie on their sides. They place the hand of the top arm on the floor in front of the chest for support. They raise both legs sideways as high as possible, keeping the legs together.

19. The children stand in single file, legs apart, to form a tunnel. The front child passes a large ball between his legs to the child behind, who passes it to the child behind him, and son to the end of the line. This can be played in teams or timed.

20. Each child grasps a 30" rod by both ends and holds it in front of him at about hip level, parallel to the ground. He steps over it, first with one foot and then with the other. Repeat a few times.

VI. RHYTHMIC PERFORMANCE. The development of controlled movement with time as a major dimension.

GOAL: To incorporate body control and expressiveness.

A. HAND RHYTHMS. To be able to produce a rhythmic pattern with his hand or the use of his hand.

☐ - Satisfactory Performance (date)

☐ - Needs Improvement

NAMES	CLAPS OR BEATS TO VARIOUS RHYTHMS	CLAPS OR BEATS TO VARIOUS TEMPOS		CLAPS OR BEATS TO DIFFERENT DYNAMICS		
		Fast	Slow	Soft	Loud	

ACTIVITIES - HAND RHYTHMS

1. Have pupils clap to the rhythm. Add other simple movements to help them get the feel of the beat (open and shut their hands).

2. Have pupils clap to loud music.

3. Have pupils clap to soft music.

4. Play ORFF Game:

This is a golden lock
This is the golden key
Can you open the lock?
Can you open the lock?

Have one child clap a rhythm, the other repeats. If he claps the correct beat, ... "he opened the lock, he opened the lock."

The rhythm should be made simpler each time until the child can succeed.

5. Direct music.

B. BODY RHYTHM. The ability to move the body to varying rhythms.

GOAL: To increase child's ability to move his body to varying rhythms.

☐ - Satisfactory Performance (date)

☐ - Needs Improvement

NAMES	Locomotor movements rhythmics	Walk	Run	March	Jump	Hopping	Gallop	Skip	Slide	Leap	

ACTIVITIES - BODY RHYTHMS

1. Use movement exploration to feel the rhythm: walk like an elephant to the beat, or walk like a lion to the beat. (Use varying beats.)

2. Have child use different locomotions when beat changes.

3. March on the down beat.

4. March on the up beat.

5. Have child repeat patterns: hop twice on left, once on right; twice on right, once on left; etc.

6. Keep rhythm with many parts of the body - How many can you move?

7. Giant steps: Children can pretend they are giants, taking as long a step as they can, stretching their legs to do so.

8. Strutting: Imitating roosters (or any suitable animal within the children's experience), the children strut, swinging legs forward alternately with knees held straight. Hands may be tucked into arm pits to make the arms simulate wings.

9. Marching: Marching skills introduced at lower level, are continued and use of rhythm instruments is added. Children march while keeping time with rhythm sticks, triangles, tambourines and toy drums.

10. Running: Running on tiptoe in imitation of fairies and elves is added to skill taught on former level.

11. Jumping: Scissors step is introduced at this level. Stand erect, hands on hips. On count of one, jump and spread legs, moving forward a little; on count of two, jump and bring legs together. Beginners repeat five times, increasing the number by two in succeeding lessons until a maximum of fifteen is attained.

12. Scissors step: serves as an introduction to the squat. Squat position is demonstrated by the teacher, emphasizing that the body is kept erect. Practice in squatting with and without teacher assistance should be provided.

13. Rabbit Hop: Squat, holding body erect; place hands by ears, palms forward, to represent ears. Move forward with short, jumping steps, landing on balls of feet. Beginners repeat five times, increasing number by two in succeeding lessons until a maximum of fifteen is attained.

14. Hopping: Practice in hopping as suggested at the former level is continued until children are able to hop on the same foot fifteen times consecutively. Hopping within a designated area is then introduced.

    A hopping frame may be made on the floor with masking tape. Five spaces, $1\frac{1}{2}'$ x 3', are laid out ladder-style and numbered.

    The children hop on alternate feet from space to space. They hop on one foot, first on the right then on the left, in each space. The frame might also be used for practicing jumping in every space.

15. Skipping: Skipping ordinarily presents sufficient challenge to the child at Readiness level to continue activities suggested for former level. Practice might also be provided by requiring children to skip when playing circle games.

16. Galloping: Galloping skill is developed by varying the tempo of music which accompanies the activitiy. Teacher may play the piano faster and slower or select recorded music with varying tempo to test the children's ability to react.

17. Stretching: Stretching exercises might be performed by directing children to pretend they are flowers growing very tall, fairies and elves waking and stretching, ducklings stretching until they pop their shells.

18. Folk Dances: Simple folk dances taught at this level are -- "Children's Polka", and "Heel, Toe". Emphasis is placed on responding in rhythm and keeping with partners.

19. Singing games: Singing games are an effective means of motivating the child's transition from parallel to group play. Support of the group and low level of organization are appealing factors for the Readiness level child.

C. OBJECT RHYTHMS. The ability to produce varying rhythms with objects.

GOAL: To increase the child's ability to produce varying rhythms with objects.

☐ - Satisfactory Performance (date)
☐ - Needs Improvement

NAMES	Sticking	Shaking	Clapping	Blowing	Flags	Pom-poms	Poles	

ACTIVITIES - OBJECT RHYTHMS

1. Use PomPoms and motions to a rhythmic pattern.

2. Paint lines of various shapes and colors to music.

3. Use instruments of various sizes and tones.

4. Use streamers and move to music rhythmically.

5. Use two instruments and set a pattern -- drum twice, tambourine once.

POI POI BALLS

Materials:

Small plastic bags (one for each ball)
Kleenex, or bathroom tissue
Yarn or roving (various colors - 3' lengths)
Sail thread, light twine or rubber bands

To braid the yarn:

Attach the three different colors to be used to the pupils' desks with masking tape, after having tied a knot about 4" from one end for a tassle. Teach pupils to braid, together, calling out slowly, right over center, left over center, etc., with helpers checking to see that this is being carried out correctly. Point out that the center color changes.

This can be demonstrated by attaching three lengths of roving to the chalkboard with masking tape. Stop every second or third stroke and demonstrate how to tighten braiding. Stop and wait for all to accomplish (with helpers). Braid to the end of the yarn and fasten with thread or rubber band.

To assemble:

Stuff kleenex, or bathroom tissue, into plastic bags to approximately the size of a tennis ball. Place end of braided yarn down through the tissue and securely fasten the opening of the plastic bag with sail thread, light twine or rubber bands.

6. Exercise Progression.

a. Allow the pupils to feel the balls. Note the light-weightedness, ease in swinging.

b. Let the pupils swing or twirl the balls freely, checking abilities. Try for complete arm relaxation and mobility in wrist, elbow and shoulder. TMR children exhibit poor muscle tone, in varying degrees, some with almost complete body rigidity. Their spational awareness is extremely limited, which, coupled with their lack of bodily awareness, makes physical movements very restrictive.

c. Then try a structured progression:

1. Right hand out to the side, down.
2. Left hand out to the side, down.

Repeat as necessary for right, left awareness.

3. Right hand out to the side, swing Poi ball <u>forward</u> four times.
4. Left hand out to the side, swing Poi ball <u>forward</u> four times.
5. Right hand out to the side, swing Poi ball <u>backward</u> four times.
6. Left hand out to the side, swing Poi ball <u>backward</u> four times.

Practice this much until fairly successful.

7. Both hands out to sides, swing Poi balls <u>forward</u> four times.
8. Both hands out to sides, swing Poi balls <u>backward</u> four times.

Practice steps 3-8 until fairly successful.

9. Right hand up above head, swing Poi ball <u>forward</u> four times.
10. Left hand up above head, swing Poi ball <u>forward</u> four times.
11. Right hand up above head, swing Poi ball <u>backward</u> four times.
12. Left hand up above head, swing Poi ball <u>backward</u> four times.

Practice steps 9-12 until fairly successful.

13. Right and left hands up above head, alternating, <u>forward</u> (each hand twice), to the count of four. The alternating can be explained in terms of stroke movement for swimming.

14. Right and left hands up above head, alternating, backward (each hand twice), to the count of four.

Practice steps 13 and 14 alone for a longer period of time, as these seemed difficult. Then practice steps 3-14 until fairly successful.

15. Both hands out to right side, alternate swings forward (each hand twice), to count of four.
16. Both hands out to left side, alternate swings forward (each hand twice), to count of four.

Practice steps 3-16 until fairly successful.

17. Both hands out to right side, alternate swings backward (each hand twice), to count of four.
18. Both hands out to left side, alternate swings backward (each hand twice), to count of four.

Practice steps 3-18 until fairly successful.

19. Both hands in front of body, alternate swings forward (each hand twice), to count of four.
20. Both hands in front of body, alternate swings backward (each hand twice), to count of four.

Practice steps 3-20 as a progression.

7. Correlating Poi Ball Rhythms to Music.

Progression:

a. Right hand at side, forward four times.
b. Left hand at side, forward four times.
c. Right hand at side, backward four times.
d. Left hand at side, backward four times.
e. Both hands at sides, forward four times.
f. Both hands at sides, backward four times.
g. Right hand, over head, forward four times.
h. Left hand, over head, forward four times.
i. Right hand, over head, backward four times.
j. Left hand over head, backward four times.
k. Both hands alternating forward over head, four times.
l. Both hands alternating backward over head, four times.
m. Both hands forward at sides four times.
n. Both hands backward at sides four times.
o. Both hands alternating forward to right side of body four times.

p. Both hands alternating forward to left side of body four times.
q. Both hands forward at sides four times.
r. Both hands backward at sides four times.
s. Both hands alternating forward in front of body four times.

Try to get some foot movements and/or body swaying into this.

D. DANCE. To rhythmically move the body in response to music using basic steps and combine them into dance.

GOAL: To develop creativity and culminate the rhythmic, locomotion and body awareness in a social setting.

1. FOLK DANCING. Traditional dances from other lands used in a planned pattern and sequence.

☐ - Satisfactory Performance (date)

☐ - Needs Improvement

NAMES	WALKING STEP	STEP HOP	STEP SWING	TWO-STEP	SCHOTTISCHE	POLKA	WALTZ	MAZURKA					

2. SQUARE DANCING. Use of basic formations and patterns.

3. SOCIAL DANCE. Use of the dance situation to experience the social skills.

☐ - Satisfactory Performance (date)

☐ - Needs Improvement

	1. Square Dance									2. Social Dance			
NAMES	WALKING STEP	BALANCE	GRAND RIGHT & LEFT	ALLEMANDE LEFT	RIGHT & LEFT THRU'	PROMENADE	ELBOW SWING	DO-SI-DO	BOW AND CURTSY	MODERN DANCE			

ACTIVITIES - DANCE

1. Movement exploration - move freely to music.

2. Movement exploration - imitate animals and feelings and actions to music.

3. Use various locomotor acts to make up folk dance; e.g., walk for 8 beats, hop for 8 beats, run for 8 beats, walk opposite direction for 8 beats, into center and out for 8 beats, etc.

4. Use apparatus: scarves, wings, costumes to promote easier action.

5. Dance a feeling and have group guess how you feel.

6. Orff - Accompany a class-made film (use Marks-a-Lot on white runner; different colors; 6 feet each pattern). Choose a color to dance or musically accompany and dance to film.

7. Shadow Dance - Dance behind sheet with projector light; audience sees shadow.

8. Specific dances with records.

9. Start with Hokey Pokey, Looby Loo, etc.

10. How Do You Do, My Partner.

There are several sources for this dance, mostly of Scandinavian origin. The dance is also known as How Do You Do, My Rosa. It may be used with ages ranging from kindergarten to the third or fourth grades and even with adults at parties, depending on which version you choose.

Opening Formation: Couples in a double circle with partners facing each other. Boy has has back to center of the circle.

Words: How do you do, my partner? How do you do today? Will you dance in a circle? I will show you the way.

Sing tra, la, la, la, la, la, etc."

Dance Version 1:

How do you do, my partner? -- Boys bow.
How do you do today? -- Girls curtsy.
Will you dance in a circle? -- Shake right hands.
I will show you the way. -- Both face counterclockwise and stand side by side as they now join left hands to assume skaters' position.

CHORUS:

All skip forward around the circle, singing "tra, la, la, etc. Slow down on Measures 7 and 8, so boy can move up to girl ahead. With the new partner, repeat dance from beginning.

Dance Version 2:

Instead of a double circle with partners facing, a single circle is formed, girl standing to the right of boy. They do the same motions as in Version 1, facing partner in single-circle formation. During the Chorus of the dane, all in circle, join hands and either slide or skip in the direction designated by the teacher. Direction can be varied as desired.

Dance Version 3:

Start the dance in a single circle, with one person in the middle. During Line 1, the center dancer selects a partner and both do the dance as given in the previous versions. During the "tra, la, la", they dance around the inside of the circle as a couple. Then couple separates. Each selects another partner from the circle, so that there are now four in the center. This continues until all dancers have exchanged partners. Those waiting to be selected may either stand and clap hands or walk to the left and right in a circle.

Dance Version 4:

A variation for higher grades uses these words:

How do you do, my Rosa?
How do you do, my flower?
How do you do, my princess (or my jewel)
How do you do, my friend (or my rose)?

On Chorus, sing "Tra, la, la," or substitute the words "dance with me" for "How do you do" (i.e., Dance with me, my Rosa, etc.).

The action is the same as in the previous versions; dancers imitate the gestures described in additional verses such as:

Clap your hands my Rosa -- Boy claps hands, then the girl claps.
Fly high, my Rosa -- Stand on one leg and clap hands.
Turn around, my Rosa -- Dancers turn in place, jumping, running or twirling.
Kneel down, my Rosa -- Boys kneel, then rise, girls kneel.
Good-bye, my Rosa -- All wave both hands as they move away from each other and on towards next person in circle to resume dance.

A Danish version of this dance includes such actions as combing hair, making beds, sweeping floors, stirring stew, etc. Children can make up their own actions for additional fun. The dance can also be done with one person in the middle choosing a partner to improvise an action, with other following suit.

11. I See You (Sweden)

While this is listed as a Swedish dance-game, similar versions are found through-out all European countries.

Words:

I see you, I see you	Tra la la la la la
I see you, I see you	Tra la la la la la
You see me, and I see you	Then you take me and I'll take you
You see me, and I see you.	Then you take me and I'll take you.

Opening Formation:

Any number of couples standing in two rows, facing another line of couples. Partners stand one behind the other so that there are actually four rows. There should be a space of about four feet between rows. The dancers on the inner rows have hands on hips and are the number ONE's; the dancers in back row place hands on shoulders of partner in front, and are the number TWO's.

Dance: I see you I see you Tra la la, etc.

Action:

Number TWO's do a "peekaboo" by looking over left should of partner at opposite number TWO.
Repeat above looking over right shoulder.
Now quickly nod head from left to right, left to right, in time to music, sharply.
Repeat all of the above once.
On the first count of the second verse, the number TWO's clap hands sharply and moving past their own partners to the left, skip to center space between the two lines, grasp one another with both hands and slide or skip around to own left. This takes two lines of the second verse. Then, on the first count of the third line of the second verse, they clap hands again but this time they turn towards their own partners and join two hands with them. They slide or skip around to left and finish in reversed positions, so that the number TWO's are in front.
Repeat dance from beginning, with dancers having changed positions and numbers.
Partners sometimes hook elbows in the center instead of using a two-hand hold. For additional fun, the dancers may change places across the set instead of returning to their own side.

12. Round and Round the Village (England)

There are many versions of this dance. You may use as many verses as you like or may improvise new ones to suit the actions of the dance.

Opening Formation:

A circle of dancers facing center, with hands joined. One or more single dancers should be scattered outside of circle at random. They should not all be in one spot.

Words:

Go round and round the village
Go round and round the village
Go round and round the village
As we have done before.

Action:

The circle of dancers, holding hands, walks to the left; free dancers on the outside walk to the right.

Words:

Go in and out the window .... (Repeat as in Verse 1).

Action:

The circle raises joined hands to make arches or windows. Dancers on the outside weave to the right, in and out the windows, finishing inside the circle on the last note.

Words:

Now stand and face your partner, etc. (Same as previous verses).

Action:

The free dancers now select partners from the circle and face them, as they sing. They may either stand and sing, clap hands in place to tempo, or join two hands and sway from side to side.

Words:

Now kneel to show you love her(him), etc. (As above).

Action:

The inner dancers kneel on one knee and make motions with hands clasped to heart and arms extended to measure extent of their "love".

Words:

Now follow me to London, etc. (Same as previous verses).

Action:

The chosen dancers follow the free dancers on the inside as they weave in and out, move outside the ring and skip around hand in hand, do the same inside the circle, or improvise.

Words:

Shake hands before you leave me, etc. (As before).

Action:

The free dancers and their chosen partners shake hands; at the end of the phrase the selected ones start the dance, as the others return to the single circle, or both choose new partners. The size of the group determines the version to be used.

13. Bridge of Avignon (France)

Opening Formation:

Couples in a circle, side by side, all facing counterclockwise. The girl stands to the right of the boy, inside hands joined.

Words (a):

On the Bridge of Avignon
They are dancing, they are dancing
On the Bridge of Avignon
They are dancing in a ring.

Action:

All skip counterclockwise, facing forward and singing the above words.

Words (b):

Gentlemen all do this way
Then they all do this way

Action:

Partners face each other, and with great mimicry make an elaborate bow. Then move one place to right and bow to the next partner. Keep this new partner for the next round of the dance. Note that the girls bow like men here. All skip forward again, singing the words marked (a). Then sing the following:

Words (c):

Ladies all do this way
Then they all do this way

Action:

Partners face and curtsy, the boys holding their trousers out, pretending to be girls. Again, this is done with a great deal of exaggeration. As before, do it once with one partner, then move to right and repeat with new partner. Retain new partner as you skip forward and sing the Words (a).

Words (d):

Soldiers all do this way, etc.

Action:

Salute each other, then new partner.

Words (e):

Angels all do this way, etc.

Action:

Angels either pray or fly.

Words (f):

Street boys all do this way, etc.

Action:

Stick thumbs in ears and wiggle fingers as you stick tongue out. Or do a "pied de nez" (thumb noses at each other).

There is one additional repeat of music for teachers or dancers to improvise their own action.

14. Nigarepolska (Nixie Polka - Sweden)

Opening Formation:

Any number of people (not necessarily an even number of boys or girls) in a single circle, all facing the center. One or more dancers are scattered about the inside of the circle. There should be about one center dancer for each dozen dancers in the circle. This version will assume one center dancer.

Measures 1-4:

With hands joined, all spring lightly onto the left foot and extend right foot forward, heel to ground, toe up. Then spring lightly onto the right foot and extend left foot forward with toe up, heel to the ground. Leap again onto the left foot with right foot forward, and then to the right foot with left foot forward (these are four slow "bleking" steps).

Measures 5-8: with repeat

All clap hands once and shout "Hey"; then the center dancer runs around the inside of the circle looking for a partner. He selects one; they join both hands and run lightly in place to finish of music.

Measures 1-4:

The center dancer and partner now repeat the action of Measures 1-4, holding two hands.

Measures 5-8: with repeat

On first count, all clap hands, shouting "Hey". Then the center dancer about-faces and places both hands on the shoulder of his partner, who now becomes the leader. In this position, the two of them shuffle around the inside of the circle looking for a third person to dance with.

Measures 1-4:

The action of Measures 1-4 is now repeated, with the new dancer facing the circle and the two others facing him or her.

Measures 5-8: with repeat

With a clap and shout of "Hey", the two people in the center about-face. All three now face the center and you have a line of three dancers with a new leader who now go looking for a fourth.

The entire dance is thus repeated, accumulating dancers as you go along. Note that there is a new leader on the repeat of the dance as the lines keep about-facing every time.

While several books give lyrics for this dance, it is a rather breath-taking one and dancers find it quite difficult to sing. It may be used, however, as a means of introducing people to each other. As each new person is selected he gives his or her name. Then each line chants the name of the person selected, in time to music: Mary, Mary, Mary, Mary, etc. This is a lot of fun, but be prepared for a great deal of noise as the dance progresses.

15. Jump Jim Jo (America)

Opening Formation:

Couples in a circle, with man's back to center of the circle, both hands are joined.

Words:

Jump, jump, oh jump, Jim Jo
Take a little whirl, and around you go
Slide, slide and stamp just so
You're a sprightly little fellow
When you jump, Jim Jo.
(Alternate words for the last two lines are:
Then you take another partner
And you jump, Jim Jo.)

Dance:

Jump, jump, oh jump, Jim Jo -- Dancers jump to the side in a counterclockwise direction with two slow jumps, followed by three quick jumps in place.

Take a little whirl and around you go -- Dropping hands to sides, each turns in place, to the right, with four slow jumps, once around.

(Alternate version: man twirls the lady under joined right hands).

Slide, slide and stamp just so -- Couples rejoin hands and slide slowly counterclockwise twice, then stamp feet three times.

Then you take another partner, and you jump, Jim Jo -- Each dancer moves to his right with four light running steps and then jumps quickly three times. Repeat dance from beginning with new partner.

Variation:

Instead of the two slow slides in a counterclockwise direction, couples may run around in place with a two-hand hold and stay with the same partner for the three quick jumps.

16. Gay Musician (France)

While this is known as a French dance, actually some form of it is found in almost every country around the world. Working in conjunction with language and social study classes in schools, this dance may be used in countless ways. For example, try using many languages for the instruments. Students from other countries can teach the class what to say in their language.

Here is the dance in its simplest form.

Opening Formation:

Any number of people in a single circle; partners are not necessary.

Words:

I am a gay musician

Action:

Everyone in circle walks gaily around to right, singing loudly.

Words:

From _____(name of own city) I have come
I can play sweet music
Upon my little drum.

Drrrum dum dum
Drrrum dum dum
Drrrum dum dum
Drrrum dum dum

Action:

Dancers face the center, pretending they are playing drums as they sing.

Skipping and playing, Everywhere straying -- All join hands again and walk around to the left, singing: Drrrum dum dum, etc.

Repeat the words and actions above. The dance is now repeated substituting different instrument each time.

Here are the suggestions for this record:

I can play sweet music upon my violin
Fiddle dee dee, fiddle dee dee, fiddle dee dee

I can play sweet music upon my clarinet
Doodle dee doo doo doo, doodle dee doo doo doo, etc.

I can play sweet music upon my accordion
Squeeze, squeeze, squeeze, squeeze, etc.

I can play sweet music upon my guitar
Strum, strum, strum, strum, etc.

I can play sweet music upon my bass viol
Brrrmm fitz fitz, brrrmm fitz fitz, etc.

For the last repeat of the dance, this version has the orchestra playing in unison, and you make up words to suit an instrument of your choice.

17. Polly Wolly Doodle (American)

This merry tune has had many a dance set to it--both couple and square dances. Here is a little mixer usable with any age. Since nearly everyone knows at least some of the words, it is fun to do and easy to teach.

Opening Formation:

Double circle of dancers, partners facing one another, both hands joined, man with back to center of ring.

Part 1 Words:

Oh, I went down south for to see my Sal

Action:

All slide four steps; men to the left, ladies to the right, counterclockwise.

Words:

Sing polly wolly doodle all the day

Action:

Drop hands and all turn solo, men to left, ladies to right, with five stamps in this rhythm: 1-2-1,2,3 (Stamp on the word "Polly" stamp on the other foot on the word "doodle" and take three quick stamps on the word "day".)

Words:

My Sally am a spunky gal
Sing polly wolly doodle all the day.

Action:

Same as above but in opposite direction, with men moving to right and ladies to left, and men turning right, ladies left, at end.

Part 2 Words:

Fare thee well, fare thee well

Action:

Both bow to each other, men with hands on hips, girls holding skirts.

Words:

Fare thee well, my fairy fay

Action:

Both move backward, away from each other, either with four walking steps or skipping steps.

Words:

For I'm off to Louisiana for to see my Susyanna

Action:

Both dancers move diagonally forward to own left to meet a new partner.

Words:

Singing polly wolly doodle all the day.

Action:

Swing in place, or skip around with two-hand hold.

Repeat dance from beginning with new partner.

18. Carrousel (Sweden)

This dance is named for the acceleration which takes place in Part 2 (or the Chorus). The exchange of places symbolizes passengers boarding for the "next ride".

Opening Formation:

Double circle, all facing center. Girls form inside circle, hands joined. Boys place hands on partners' shoulders.

Part 1:

(Measures 1-4) All take sliding steps to the left, one per beat, 16 in all. Stamp on the last three steps.

Part 2:

(Measures 5-8) Still moving left, double time so that the slide becomes a gallop. Sing:

Ha, ha, ha! Happy are we
Anderson and Peterson and Lundstrom and me!

Repeat Part 2 to the right. At the end of the second chorus, boys and girls exchange places and repeat from the beginning.

19. Kinderpolka (Children's Polka - Germany)

Opening Formation:

Single circle, partners facing with hands joined. Arms extended sideward, shoulder high.

Part 1:

Measures 1-2: Couples take two step-draws toward center of circle (step-close, step-close), and three steps in place.

Measures 3-4: Then two step-draws back to place and three more steps.

Measures 5-8: Repeat all of Part 1.

Part 2:

Measures 9-10: Slap thighs with both hands, clap own hands, then clap partner's hands three times.

Measures 11-12: Repeat Part 2.

Part 3:

Measures 13-14: Place right heel forward and shake right forefinger at partner three times. Repeat, with left heel and forefinger.

Measures 15-16: Turn about in place with four running steps, face partner and stamp three times.

Kinderpolka can be a good mixer if the boy moves forward to a new partner for each repetition of the dance. Children may enjoy jumping as they turn about, rather than running. (Part 3).

20. The Wheat (Czechoslovakia)

Opening Formation: Sets of three, preferably one boy and two girls, or one girl and two boys. All face counterclockwise, inside hands joined.

Part 1: All walk forward 16 steps.

Part 2: Center dancer hooks right elbow with right hand partner and turns twice around with 8 skipping steps. Repeat with partner on left.

Repeat from beginning as often as desired. Center dancer may move forward to dance with a new set of partners each time dance is repeated.

21. Dance of Greeting (Denmark)

Opening Formation: Single circle, girls on partners' right. All face center.

Part 1: Measure 1 -- All clap own hands twice, face partners and bow (girls curtsy).

Measure 2 -- Facing center, clap hands twice and bow or curtsy to neighbor.

Measure 3 -- Facing center again, all stamp twice in place (right, left).

Measure 4 -- Turn in place with four light running steps.

(Measures 1-4: Repeat Part 1)

Part 2: Measures 5-8 -- All join hands and run, lightly, 16 steps left.

Measures 5-8 -- Repeat 16 running steps to the right.

NOTE: Older groups may prefer the following variation:

Part 1: Measure 1 -- Clap hands twice, on the beat.

Measure 2 -- All turn in place with four light running steps.

Measures 3-4 -- Bow (and curtsy) slowly to partner holding for two full measures.

Measures 5-8 -- Repeat Part 1.

Part 2: Measures 9-16 -- All step-hop around the circle in a "grand right and left": facing each other, partners grasp right hands and pass on to the next person with a left-hand hold. Continue around the circle in this fashion, alternating right and left-hand holds, for 16 step-hops.

If the 16 step-hops do not bring original partners together, each repeats the dance from the beginning with a new partner--that person with whom hands are clasped at the end of the eight measures.

22. Green Rose Hula

First Verse

Sitting cross legged, slap legs 1-2-3-4, clap hands, 1-2-3-4, then alternate knees and shoulders, crossing hands to slap shoulders, 1-2-3-4; (Vamp) pat floor four times with palms, "push-bounce" twice, "mouth-out" to right "mouth-out" to left.

Second Verse

Hands up to the right mountain, slap right leg, 1-2, 1-2. Same to left, then straight to the front, slapping both knees; then, "Look All Around," alternating fingertips to knees, 1-2-3-4. (Vamp) "puch-bounce," etc. (Don't pat the floor here). Repeat.

Third Verse

Left hand at bust, right hand throwing spear, 1-2-3-4, 1-2-3-4; show eyes, nose, and little curly tail around knees, 1-2-3-4. (Vamp) Repeat.

Fourth Verse

Dig pit in front of knees, left to right, 1-2-3-4, fluff the leaves left hand down first in a L-R-L-R pattern; then bring fingertips to lips in "Eat it, it's delicious". (Vamp) Repeat.

Fifth Verse

Love verse. Ripple at mouth twice, reach out and ripple twice, cross arms in love gesture twice, then ripple at heart twice. (Vamp) Repeat. On last "mouth-out" (to the left), leave left hand out, extend right hand one count and count 1-2-3-4-5-6.

VII. RELAXATION. Relief from bodily activity.

GOAL: To be able to control the body in a relaxed state as well as an unrelaxed state.

☐ - Satisfactory Performance (date)

☐ - Needs Improvement

NAMES	TIGHTEN AND RELAX				SLOW CONTROLLED MOVEMENT						
	Hands	Arms	Legs	Body	Hands	Arms	Legs	Body			

ACTIVITIES - RELAXATION

1. The children try to "melt" into the floor while on back and face up. This exercise should be done with eyes both open and closed.

2. The children sit on the floor and each pretends he is a rag doll. This exercise should be done with eyes both open and closed.

3. The children practice falling like rag dolls. This can only be done on a mat and after the children have been shown how a rag doll falls. (Teacher demonstrates with rag doll).

4. While "melting" into the floor or during any rest period, children can become aware of the rhythmic activity of inner organs by concentrating on the sensations produced by heartbeat and breathing. This exercise should be done with eyes both open and closed.

5. Children sit cross-legged and rotate their heads in as large circles as possible, first clockwise and then counterclockwise. The movements should be very slow for maximum stretch. The trunk and shoulders remain still.

6. As in #5, but the children rotate the upper body and shoulders as well as the head.

7. The children sit with legs crossed and let the body droop forward in a relaxed position. They slowly rotate head, shoulders and trunk, but they try not to shift the weight so much that they lose their balance.

8. The children lie on their backs, relaxed. They slowly raise their knees letting the feet slide along the floor toward the trunk. They then relax the tension in the leg muscles and let the feet slide back to the original position.

9. Same as #8, but when the feet are near the trunk, the children let the knees and lower legs fall to the right so that they touch the floor. Then they swing them with as little effort as possible to the left, and so on from side to side in an easy motion, keeping the trunk relaxed on the floor.

10. The children lie on their backs, relaxed. They slowly raise their arms to a vertical position; then they relax the muscles and let the arms drop to the floor.

11. The children hold on to a rail, chair or other fixed object and let one leg swing easily and freely.

12. The children relax arm and leg muscles by shaking them. They may stand with the weight on one foot and shake the arms and the free leg, or they may sit or lie down and shake their arms and legs.

13. The children lie on their backs relaxed. They roll over laxily until they lie relaxed on the stomach; then they roll lazily back. They continue rolling back and forth in a relaxed manner.

14. The children lie on their backs, relaxed, and with eyes closed. When the teacher names a body part, the children move it gently. She may say, for example, "Right little finger", "Toes", "Head", "Left leg", "Chin", etc.

15. Tighten fingers into a fist and then extend as much as possible and shake, then relax. Repeat several times.

16. Start at the top of the body and ask children to tighten face, then relax; then neck, shoulders, arms, hips, on down the body; alternate with periods of relaxation and deep breathing. Then up the body again; feet, several times up and down.

17. One or more children can see how slowly they can move in various ways. (Draw a line as slowly as you can; get up from the floor as slowly as you can; walk a line as slowly as you can).

18. Turn the lights off or a few of them off; have child place his head with his arm under it, on the desk or table top. Listen to peaceful music.

19. The children lie on back on the floor. Knees may be bent slightly. Stretch arms and hands forward; raise head, neck and shoulders from floor. Hold while the teacher counts to three. Relax.

20. While students sit in their seats, let them tense up and then go limp like a piece of sponge. Repeat several times.

VIII. RECREATIONAL ACTIVITIES. Activities which have social carry-over outside the school.*

A. GAMES. Any form of play for fun or amusement with specific rules.

1. CIRCLE GAMES. Circle games are played within the boundaries of a circle.

GOAL: To be able to function as a member of the group when all are visable.

2. LINE GAMES. Line games are played with the area defined as a line.

GOAL: To be able to function as a member of a group when all members are not visable (self-reliance).

3. ACTIVE GAMES. Active games require physical movement.

GOAL: To be able to apply self-control when the dimension of physical movement is added.

4. SEMI-ACTIVE GAMES. Semi-active games require little or no movement with varying degrees of complexity.

GOAL: To improve social and perceptive awareness in the social setting.

B. ORGANIZED SPORTS. Organized competitive games carried on according to some traditional set of rules.

GOAL: To promote sportsmanship in activities that carry over outside the campus and into adult life. Normalization is inhanced through participation in organized sports.

C. INDIVIDUAL SKILLS. The ability to perform desired recreational activities such as riding trikes, bikes, swings, etc.

1. Playground equipment.

2. Dressing skills.

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*No checklist has been provided in this area because of the fact that playground apparatus and local sports will determine activities used.

ACTIVITIES - GAMES

1. CIRCLE TRAVELS -- Leader calls out ways of traveling around the circle:

   walk with feet straddling line
   walk on line
   walk line while watching person in front of you
   jump around line
   jump in and out of circle while moving around it
   hop on circle
   hop in and out of circle
   move backward around circle, either walking, jumping or hopping

2. CIRCLE JUMPS -- Leader stand in center and demonstrates and/or calls out to the rest of the group (who are at its periphery) ways to move into and out of the circle:

   jump forward in and backward out
   jump left-side in and right-side out
   hop forward in and backward out
   jump forward in and turn and jump forward out
   jump one-half turn in and jump one-half turn out
   jump full-turn in and jump with a full-turn out
   balance on one foot, jump and land on two inside

3. BALL PASS -- Ball is passed from person to person as they stand facing inward on periphery of circle. Experiment with ways to pass ball: hand it, roll it slowly to next person, bounce it, pass with one hand, etc.

   Use second bail and see if it can "catch up" with first ball. Two teams, each on one-half of the circle, attempt to move ball without dropping it. Winner is the more accurate team.

4. BALL BOUNCE -- Ball is bounced from person to person around circle, except to adjacent person. Group experiments with ways to bounce ball: one bounce, two bounces, three bounces, etc. Person missing ball or bouncing incorrectly drops out of circle and winner is the most accurate ball holder.

5. CIRCLE CATCH -- Players on periphery of circle, throw ball in air to players in middle who attempt to catch it. They may wait for one bounce or attempt to catch it on the fly.

6. CIRCLE RUNS -- "It" player circles circle, bouncing ball, touches another player on circle (others face inward in circle) and leaves ball and runs around circle to take place of player touched. Player touched picks up ball and chases "It" player attempting to touch him with ball.

7. CIRCLE KICKS -- Ball is placed in circle and players on periphery attempt to keep it in circle by kicking it with their feet along the ground. Competition can be introduced by placing one team along one-half circle, and the other team along the other half of the circle and attempting to kick the ball through opposite team.

8. BACK TO BACK -- On signal, each child stands back to back with another child. One child should be left without a partner. This child gives signal for changing partners.

9. HIT THE CLUB -- Players, in a circle, throw ball at club trying to knock it over. One point to those who succeed. Player knocking over club is the only child who can enter the circle to set club up.

10. THE HUNTER -- Children stand side by side in a designated area at one end of play space. One child, the Hunter, stands in front and asks "Who would like to go hunting with me?" He then walks down the line. Those desiring to go fall in line behind him and follow, doing as he does. When he turns and calls "Bang" "Bang" all children following him run to the designated area with the hunter after them. The hunter has one turn to see how many he can tag. Another hunter is then chosen and the game continues with all children returning to game. At end of playing time, the hunter catching the most children wins.

11. TREASURE ISLAND -- One child, the pirate, stands near the treasure while the rest of the children stand outside the circle, Treasure Island. Players run into the island at will trying to take the treasure and get off the island without being tagged by the pirate guarding the treasure. Those tagged by the pirate either before or after taking the treasure are out of the game. The player succeeding in getting the treasure off the island without being tagged becomes the new pirate. The game starts again with those tagged rejoining the game.

12. FIREMAN -- One child is fire chief, the other children form groups of 6 or less, each group having a number. These stand on the goal line facing a goal line twenty feet away. The fire chief stands at the side and halfway between the goal lines. The fire chief gives the alarm crying "fire, fire". "Station No. 3." The group called runs to the opposite goal and back. First runner back is new chief and the game continues. If the fire chief should call "fire, fire, general alarm", all groups run to the opposite goal line and back.

13. CROSSING THE BROOK -- Children take turns jumping the brook, two to four feet wide. The brook is gradually widened. Those failing to jump the brook get their feet wet and continue jumping at the width missed until successful. Children should precede jump with a short run and one-foot take-off. They should land on the balls of both feet with knees bent. If a

group is large or children are of varying ability, several brooks should be kept going at the same time.

14. CLOCK BALL -- On "GO", a ball is tossed around the circle from child to child while one child runs around the outside of the circle. Object of the game is to see how many times a runner can go around the circle while the ball is tossed around just once.

15. SPIDER AND FLIES -- On a signal from the instructor, the flies walk in and around the spider to the right. The spider is squatting down in his web. When he jumps up, all flies stop walking around and run to the nearest goal. Those tagged by the spider become his helpers and go into the web. Game continues for a given period of time when all flies not caught win.

16. WONDER BALL -- Ball is passed around the circle from child to child while the following verse is said:

    The wonder ball goes round and round
    To pass it quickly you are bound
    If you're the one to hold it last
    You ---- are ------ O - U - T!

    The child holding the ball on the word "Out" is out of the game.

17. DUCK - DUCK - GOOSE -- Have children sit in circle. One child walks around circle and taps children on hand saying "Duck, Duck, Goose". When child says "Goose" that child jumps up and chases "It!" If caught, the child goes into the center. Otherwise the new child is then "It".

18. JET PILOT (10-15 Children) -- Players are Jet Pilots and stand with both feet behind starting line. Player who is starter calls, "Tower to pilots, take off!" On "Take Off" Jet Pilots zoom down to opposite base and back to starting line. First Pilot to return to starting line calls "Checking in!" and he becomes the new starter for the next game.

    NOTE: They should run at least 50 feet.

19. WILD HORSE ROUND-UP (12-30 children) -- Four of the group are cowboys and other players are wild horses. Wild horses are in the mountains (back of the line) and cowboys are on the range (playing area). A circle is drawn at side of field for the corral. Foreman of the cowboys calls "Wild Horses" and the horses must run from the mountains into the open range. Horses must stay on range until caught. When horse is caught he goes to the corral. Game continues until all horses are caught. Last player caught is new foreman, he chooses three players who have not been cowboys to help him catch in the next game.

20. HUNTSMAN (10-15 Children) -- IT, the Huntsman, says to the other players, "Come with me to hunt bears". All players fall in line behind him and he marches around in any direction he chooses, with the others following him. When the huntsman has them all away from the goal line, he calls "Bang". Players run to goal and huntsman catches as many as he can. As each child is tagged, IT calls out his name so that child knows he was caught. IT chooses a new huntsman from players who were not caught.

21. MIDNIGHT (10-15 children) -- "Fox" is in his den and "Chickens" are in the chicken coop. Chickens come out of their coop to fox den and say, "What time is it, Mr. Fox?" Fox responds by saying any time he wishes. When Fox says, "Midnight", he chases chickens and they run to coop. Any chickens who are caught before they reach the safety of coop must go to the fox den. They become Foxes also, and help catch other chickens. Original Fox is only person who can say what time it is. After all chickens are caught, a new Fox is chosen and game is repeated.

22. RED ROVER (10-25 children) -- Players stand behind one goal line; IT is in center of play area. IT calls, "Red Rover, Red Rover, send (name of child) _____ right over!" Child whose name is called must run to opposite goal line and IT chases him. If caught, child stands in rover pen. IT calls another child over and tries to catch him. On third call, IT must say, "Red Rover, Red Rover, send everyone over!" Remaining children all run with IT trying to catch them. All children caught go to rover pen. Number of children in the pen is the score IT has made during his turn as chaser. IT chooses a new IT from those who were not caught, and game continues.

Variation I: All those caught will help IT. Last one caught is new IT.

Variation II: Two teams joining hands, one team calls name of person and that child attempts to break line by running through grasped hands. If child breaks through, he can choose any player for his team. The other team then will take their turn.

23. RUN FOR YOUR SUPPER (10-25 children) -- IT walks around inside circle, holds his arms between two players and says, "Run for your supper". Then he stands there with arms over his head. Runners go in opposite directions outside of circle. One who first gets back to vacant spot, marked by IT, is the winner and gets to be the new IT.

24. POM POM PULLAWAY (10-30 children) -- IT calls, "Pom-pom-pullaway, come away or I'll pull you away!" and all players must run across the field to the opposite goal. Any children who are caught help IT catch the others when he calls again. IT is the only player who does the calling. When all children are caught, last one caught is the new IT. NOTE: If it is difficult to judge which child was the last one caught, IT will choose a new IT for next game.

25. MOUSETRAP (any number of children) -- All the players stand in a circle, except two, and these two will join hands and raise them over their heads. Players will move around circle and under raised hands until a signal is given. On this, the trap will close and anyone caught in trap will go to center of circle until there are two caught. You keep building the traps until you have only one player left. The last two caught will be the new trap.

26. PUSSY IN THE CORNER (10-20 children) -- Goals (corners) are scattered around the play area, and each player except IT, the Pussy, stands on a corner. Pussy walks from one to another and says, "Pussy wants a corner." The other players say "Go to the next door neighbor." Meanwhile, players try to exchange corners when they have a chance. Pussy tries to get corners which players have left. If Pussy gets a corner, the person left without the corner becomes the new Pussy. Any time he chooses, Pussy may call out "Change corners" and everyone must change.

27. STOP & START or RED LIGHT (10-25 children) -- IT stands on finish line with his back to other players, who stand on starting line. He counts aloud to four, after saying Green Light, and on reaching four he will say "Red Light", and turn and face other players. While IT is counting, other players try to run to finish line. When IT says, "Red Light", they must stop where they are. If IT sees anyone moving after he says, "Red Light", he sends them back to the starting line, and they must start from there the next time he counts. Game continues until a player reaches the finish line. This player is IT for the next game.

28. SQUAT TAG (any number of children) -- In squat tag, the runner is safe when he assumes a squatting or deep knee-bend position; and in doing so must not be tagged by IT before he does get into this position.

29. BROWNIES AND FAIRIES (10-30 children) -- The players are in two groups: one group is called the Brownies and the other is called the Fairies. Goal lines are marked across both ends of the play area. The brownies are on one goal line and the fairies are on the other. Each group, in turn, stands on its goal line with the players' backs turned toward the other group which, upon a silent signal from the teacher, advances quietly toward the goal line. When the brownies are advancing, the fairies are standing on their goal line; the brownies sneak up very quietly and when they are within ten or fifteen feet of the fairies, or closer, the teacher calls, "The brownies are coming". This is the signal for the fairies to turn and chase the brownies, who run for safety behind their own goal line at the opposite end of the play area. Any brownie who is tagged by a fairy before he reaches his goal line becomes a fairy and goes with the child who tagged him. The fairies will then take their turn.

30. OLD MOTHER WITCH (10-30 children) -- The player who is the Old Mother Witch stays within an area marked at one end of the play space. At the opposite end, a goal line is marked across the play space. The players tantalize Old Mother With by chanting:

Old Mother Witch
Fell in a ditch
Picked up a penny
And thought she was rich!

As they chant, they run into her area, following her and teasing her. The witch keeps asking them, "Whose children are you?" They answer with any name or person. When they say "Yours", that is the signal for the Witch to give chase, and the players run to the goal line. Any player whom she tags before he gets over the goal line becomes the witch and play is resumed.

31. LAME FOX (10-30 children) -- One child is chosen to be the fox. He stands in his den, about one third of the play space marked off in the center of the area. The fox is teased by the other players, who run across his den and call, "Lame Fox, Lame Fox," "Can't catch anybody." The fox may tag anyone within his den or he may take only three steps outside of his den to tag the players. After taking three steps, he may hop on one foot. However, if he puts both feet down after he has taken three steps, the players may drive him back into his den to which he must return before he can tag anyone. He may return to his den to rest at any time. Anyone whom he tags becomes the fox, and will assist him.

32. PARTNER TAG (10-30 children) -- Each player links one elbow with a partner. Two children are without partners; one is the chaser and he tries to tag the other, who is the runner. The runner is safe when he links elbows with any player. The partner of the player with whom he links elbows immediately becomes the runner and is chased. When a chaser tags a runner, the runner becomes the chaser and the chaser becomes the runner.

33. RUN, RABBIT, RUN (10-30 children) -- There are two groups of players: the rabbits, about 3/4 of the players, and the foxes, the remaining 1/4. A definite space at one end of the play area is the rabbits' home and the remaining space is the woods. The foxes roam about in the woods and the rabbits venture forth in search of food. The teacher calls, "Run, rabbit, run." This is the signal for the foxes to chase the rabbits. If a rabbit is tagged by a fox before he reaches home, he becomes a fox and assists in tagging the other rabbits in their next venture. The children are urged to try to be the rabbit who is caught last.

34. BACK TO BACK (10-30 children) -- The players are arranged in couples. Partners stand back to back with elbows linked. One extra player does not have a partner. Upon a signal from the teacher, all players change partners while the extra player attempts to get a partner. The player will be left without a partner each time. The game is repeated with the player who is left out giving the signal for the next game.

Variation: Everyone has an assigned partner (boys will move around circle in one direction and girls in the other) and on the signal they will find their partner, link elbows, and sit down. The last couple sitting down is eliminated and will form a new circle for the losers.

35. FLOWERS AND WIND (10-30 children) -- Goal lines are marked across both ends of the play area and starting lines are marked parallel to and six feet inside the goal lines. The players are divided into two groups: one group, the flowers, selects the name of a flower, and the other group, the wind, guesses the name of the flower selected. Each group is in a line across the play area; the wind players contact the goal line at their end of the play area while the flowers contact the starting line inside that goal line. The wind, in attempting to guess the name of the flower, may ask questions which can be answered with "yes" or "no". Immediately upon guessing the flower which was selected, the wind chases the flowers, trying to tag them before they reach their goal line at the opposite end of the play area. Any players who are tagged before reaching their goal line join the group called the wind. The game is started again but at the other end.

36. SQUIRRELS IN TREES (10-30 children) -- The players are divided into groups of three and the players in each group are numbered 1, 2 and 3. Numbers 1 and 2 join hands to form a tree; number 3 is the squirrel and he stands in the tree formed by the other two players. The groups of three are scattered over the play area. There should be one or more extra squirrels without a tree. The teacher calls, "Squirrels run." This is the signal for the squirrels to run from their tree to another tree, and while they are changing to another tree, the extra squirrels attempt to get into a tree. Only one squirrel is allowed to a tree and someone is always left without a tree with each change. As soon as all of the trees are full, the signal is repeated and the game continues.

37. SKIP TAG (10-25 children) -- Everyone must skip to play this game. IT will also skip in attempting to tag someone. As soon as he tags someone, that person will call out his name so everyone will know who IT is.

38. GALLOP TAG -- Played the same as Skip Tag.

39. BEAT THE BUNNY (8-10 children) -- The Bunny (small ball) is started first and is passed from child to child around the circle. When the Bunny is half way around the circle, the Farmer (larger ball) is started. If the Farmer catches the Bunny, the Farmer wins. If the Bunny catches the Farmer, the Bunny wins. If either ball is dropped, and the other ball passes the child who dropped it before he can get it into action again, it is counted as a win for the ball which passed. NOTE: If balls are too difficult for the group to handle, use beanbags of different colors.

40. KICK AND RUN (10-30 children) -- Divide group into two teams. One is fielding team and other is kicking team. First player of fielding team goes into field, and first player of kicking team places ball in kicking circle. When fielder is ready, kicker kicks ball into field and runs around the bases and home. Fielder fields ball and runs directly to home base. When he reaches it, he calls "Home". Kicker scores one point for each base he touches before fielder calls "Home!" (If kicker touches first base, he scores one point, second base two points, etc.) After each player on the kicking team has one turn, the kickers become fielders and the fielders become kickers. (Each player on fielding team has one turn in the field.) Individual scores may be kept, and winner is the player with the highest score; or a team score may be kept and winner is the team with higher score.

41. CALL BALL (8-10 children) -- IT stands in center of circle with ball. Other players stand around outside of circle. IT calls name of a circle player as he tosses ball straight into the air. Player whose name is called must catch ball before it touches the ground. If he succeeds, he is IT and goes into center to call a name. If player called misses the ball, IT gets to toss and call again. A legal toss is one that goes at least six feet over head of tosser and would land inside of the circle. If IT's toss is not legal, player whose name is called gets to be IT whether or not he catches the ball. NOTE: If players are not skilled enough to catch the ball on the fly, change rule to permit one bounce.

42. SIMPLE DODGE BALL (10-30 children) -- This is an informal type of dodge ball. The players are arranged with about 2/3 of the players in a circle and the remaining players inside the circle. Those in the circle have a soft ball with which they attempt to hit those inside the circle. The last one remaining in the center wins the game. Repeat the game until all players have had an opportunity to be inside the circle at the beginning of the game. Whenever a ball goes outside of the circle, a nearby player recovers it and brings it to the circle or passes it to a player in the circle.

43. TEACHER BALL (groups of 6-8) -- The children are in groups of six to eight players with one child in each group as the leader or teacher. The leader faces the others, who form in a line about 8-10 feet from him. He tosses the ball to each player in turn, starting at the head of the line and continuing through the foot of the line. Each child, upon receiving the ball, tosses it back to the leader. Anyone who misses the ball goes to the foot of the line. If the "teacher" misses, he goes to the foot, the child at the head of the line becomes the "teacher" and play is continued.

44. TOSS BALL (groups of 6-8) -- Played the same as Teacher Ball except the leader stands in the middle of a circle.

45. BEANBAG THROW (4-40 children) -- At a signal, the captain of each team, while standing behind the restraining line, throws each beanbag (5) in succession towards his circle. Any bag which touches the circumference of the circle cannot be counted in computing the score. After the score is recorded, the player runs forward, picks up the beanbags, and carries them to the next player of his team, thereafter going to the end of his line. Play continues until all have thrown. One point for each good throw.

46. BASERUNNING (10-30 children) -- Two teams, each team will run the bases for total time. One player will run at a time, from one team, and then the other team's player will run. You take turns.

47. BUTTERFLIES AND DAISES (any number) -- Half of players are Daisies and squat or sit on floor two or three feet apart, like daisies in a flower bed. Other players are Butterflies and flit about through the Daisy Bed. When a signal is given, Butterflies must stop where they are and Daisies touch as many as they can reach from their sitting positions. Signal for stopping may be leader saying "Stop" or music may be played, and when music stops, Butterflies must stop. All Butterflies who are touched become Daisies and sit in the bed with the other Daisies. Game continues until all Butterflies are caught. Original Daisies become Butterflies and Butterflies become Daisies when game is repeated.

48. COME WITH ME (any number) -- One child is leader. He walks around room and touches player on shoulder, saying, "Come with me." Players touched follow him about the room. After touching five or six players, he turns quickly and claps his hands over his head. Players run back to own seats. First player to reach his seat is new leader. NOTE: Game may also be seasonal. Leader may be witch and say, "Come with the Witch." Words such as "hocuspocus" may be signal for players to run to seats.

49. HUCKLE BUCKLE BEAN STALK (any number) -- Children decide upon object to be hidden. One child is IT. After several children leave the room, IT hides the object. Other children in room look other direction from where object is hidden to avoid giving it away. Children are called back into room. As soon as seeker sees object, he goes quickly to his seat and says, "Huckle Buckle Bean Stalk." Others continue hunting until each one has seen it and has gone to his seat. Child who found object first is now IT. NOTE: If children search too long, clues may be given to help them.

Variation: The whole room can also play the game.

50. SQUIRREL AND NUT (any number) -- One player is the Squirrel (IT) and carries a nut (piece of chalk) around the room. Other players sit in their seats with eyes closed and one hand outstretched. IT drops nut into a player's hand. That player chases IT and tries to catch him. If IT can reach the chaser's seat before he is tagged, he gets to be IT again (or he may choose a new player to be IT). If chaser tags IT before he is in the safety of the seat, chaser gets to be IT. NOTE: If players dally too long, leader may say, "Count to 10," then players count aloud to that number. If neither of two players has won by this time, both sit down and a new Squirrel is chosen.

51. COOTIE RELAY (any number) -- Players divided into even teams, 8-10 per team. Team members sit in files facing blackboard. On signal "Go," first player in each line runs to board, draws some part of the "cootie" (see drawings), places chalk on board tray, and returns to his seat. When he is seated, next player in line goes. Team which finishes first is the winner. NOTE: Number of legs, eyes, or ears on cootie depends upon number of players in each team. Group should decide before playing how finished cootie must look. This may also be a seasonal game. (You do not start a new drawing each time, but add on to the one the first player starts.)

Do not start a new drawing each time.

52. BEAST, BIRD, OR FISH (any number) -- Players sit or stand in a circle with IT in the center. IT says, "Beast, Bird, or Fish--BIRD," and points to a player, then counts quickly to 10. Player at whom he points must give the name of a bird (or beast or fish, whichever is called by IT) before IT counts to 10. If player succeeds, he is new IT. If he fails, IT points to another player and calls again. NOTE: If group is large, several children may be IT.

53. ERASER TAG (any number) -- Player who is IT places an eraser on his head and hands other eraser to any plaer he chooses. Player chosen places the eraser on his head and tries to tag IT before IT can save himself by getting into the chaser's seat. Neither player may touch his eraser at any time after putting it on his head. If either player loses his eraser (drops it off his head), the other person is the winner. If IT can reach the seat safely, without being tagged or losing his eraser, he is winner. If chaser (without losing his eraser) tags IT before he reaches the seat, the chaser is the winner. Winner becomes the new IT, and loser chooses a new chaser and gives that player his eraser. NOTE: If there are many players, several IT's may be chosen.

54. CAT AND MICE (any number) -- One child is selected to be the cat. The cat hides behind the teacher's desk or sits on a stool with his back to the players, who sit in their seats. The teacher chooses four or five mice; she beckons or signals quietly to the children selected. They sneak up to the cat's hiding place and scratch on the desk or stool. The scratching is the signal for the cat to start chasing the mice and they are safe only by reaching their seats. Any mouse who is tagged by the cat before he reaches his hole becomes the cat. If more than one mouse is tagged, the first one tagged becomes the cat. The cat must be IT again if he does not tag anyone. The teacher selects other children to be the mice and the game begins again.

55. CHANGE SEATS (10-30 children) -- The children are sitting in their seats. The teacher gives the command: "Change Left." "Change Right." "Change Front." or "Change Back." At the command, the children shift in the direction named. When the shift is forward, those who were in the front row continue to play in a standing position until the command: "Change back." If the command is to change right, those in the right-hand row of seats stand; etc.

56. DOG AND BONE (any number) -- One child is selected to be the dog. He sits on a chair or stool in front of the children who are sitting at their desks. The dog closes his eyes. His back is toward the other players. The dog's bone, which is an eraser, book or any article of similar size, is placed near his chair. A child selected by the teacher attempts to sneak up and touch his bone without the dog's hearing him. If the dog hears someone coming, he turns around and says, "Bow wow." Then, the player must return to his own seat. The teacher selects another player who, in turn, attempts to sneak up and touch the bone. A child who is successful in touching the bone before the dog hears him becomes the dog and the game is repeated.

57. SCHOOLROOM TAG (any number) -- A circle, about four feet in diameter, is drawn on the floor in the front of the room. The child designated as IT stands near this circle. The teacher calls the names of any three children in the room. These three children must try to get into the circle without being tagged by IT. The game is repeated with the one who is tagged first as IT. If no one is tagged, the first child is IT again.

58. SIMON SAYS (any number) -- One player is selected as the leader. He stands in the front of the room and the other players stand in the aisles facing the leader. The leader gives commands, some of which are prefaced by "Simon says" and some of which are not. The players must do everything commanded which is preceded by "Simon says" but they must not obey a command which is not preceded by "Simon says." Any player who makes a mistake must sit down in his seat if the leader sees the error and calls his name. After the leader has caught three players making errors, another leader is selected, the three players get into the game again, and the game is repeated with the new leader giving commands.

59. EXCHANGE TAG (any number) -- The players sit in their schoolroom seats. One child is selected to be IT. He stands in front of the room facing the players. The teacher calls the names of two children who, as soon as their names are called, exchange seats. The child who is IT tries to tag one of these children before he reaches the other child's seat. If he is successful, the child who was tagged becomes IT and the game is repeated. If no one is tagged, the game is repeated with the first child as IT again.

60. HAVE YOU SEEN MY SHEEP? (any number) -- The players sit or stand in a circle formation. One player is IT; he goes around the outside of the circle, stops behind one of the players and asks: "Have you seen my sheep?" The player in the circle replies: "What does he look like?" The child who is IT then describes another player in the circle while the second player guesses who it is that is being described. As soon as he guesses correctly, he chases the described player around the outside of the circle trying to tag him before he can run around the circle and return to his place. If that player is tagged, he becomes IT, and if he is not tagged, the chaser is IT, and the game is repeated. The original IT does not take part in this chase but steps into the circle in the space vacated by the chaser. When the game is played in the schoolroom, the children sit in their seats; the goal is the vacated seat, and the child who was IT goes back to his own seat, being careful to stay out of the way of the chaser and runner.

61. POISON SEAT (any number) -- All vacant seats in the room are marked by turning up the seat or by placing a book on the seat. Those seats are called "poisoned". One player is IT. His seat is marked as a vacant seat. He stands in front of the room. He calls "Change" and all players must exchange seats and IT attempts to get a seat. No player can sit in a "poisoned" seat. The player failing to get a seat comes to the front of the room and the game is repeated with that player being IT.

62. THIS IS MY ELBOW (any number) -- The game is essentially the same as BEAST, BIRD OR FISH, except the IT stands before a player in the circle, takes hold of his own nose, and says: "This is my elbow." The player thus addressed must take hold of his own elbow and say: "This is my nose" before IT can count to ten. The game continues with IT saying: "This is my ear" while touching his toe; etc.

63. FREE FOR ALL DODGEBALL (any number) -- The children are scattered around the gymnasium and on a given signal they pick up the six or eight balls and attempt to hit the other children below the head. Any child that is hit by a ball must go to the side of the gymnasium and wait until 10 children have been hit. As soon as you have 10 children on the side, you may send them back into the game. Fast moving game, but you should stop the game after 10-15 minutes for a brief rest for the children.

64. RUN THE GAUNTLETT (15-30 children) -- Four to six children are sent to one end of the gymnasium to the end of the line. The other children are divided into even sides and are scattered along the sides of the gym. Five to ten feet from the end lines are two lines that are the safety zones for the runners. They may stay in these zones for only 10-15 seconds. The players on the side of the gym attempt to hit the runners as they run from one end of the gym to the other. Any child that is hit is replaced by the person who hit them. They can be hit either on a fly or a bounce. Use six or eight balls for this game. While game is being played, correct mistakes in throwing, catching and running.

65. MEDIC (any number) -- Two teams, one on each end of the gymnasium. Each team will attempt to hit the other team's players on a fly (this will kill them) but if the ball is caught by the other player, the person who threw the ball is dead, and will fall in the spot the ball was thrown from. The "Medic" will attempt to get the person and drag the player back across the end line. Once across the player is allowed to re-enter the game. If the Medic is hit by a ball, any player that was hit and was lying on the ground and any other player who will be hit has no chance to be rescued. No one can rescue the Medic. The players that are dead cannot touch any of the balls on the ground. The team with the most players left at the end of the period is the winner.

66. AMBULANCE (any number) -- Played the same as Medic except that scooters are used to bring back the dead people.

67. SHADOW TAG (any number) -- This game is played as Simple Tag except that the chaser tags the runner by stepping upon his shadow. He calls the name of the player upon whose shadow he stepped and that child becomes IT.
Variation: May be played with the players safe when standing on any shadow.

68. GARDENER AND SCAMP (Group of 8-10) -- One player is the "Scamp" and stands inside the circle. Another player is the "Gardener" and walks around outside the circle saying, "Who let you into my garden?" The Scamp answers, "No one" and the Gardener begins to chase him. Scamp runs in and out and across the circle and does tricks and stunts which the Gardener must imitate as he chases him. When Gardener catches Scamp, they choose new players for the next game. NOTE: If Gardener fails to imitate Scamp, a new player is chosen for the Gardener and the old Scamp remains IT again.

69. CENTER BASE (any number) -- The players stand in a circle formation. One player is IT and he stands in the center of the circle. He tosses a ball to a player in the circle who catches it, brings it to the center, and places it in the base. The base is a small circle marked in the center of the circle of players. After he has placed the ball in the base, he chases the player who threw the ball to him. Both the runner and the chaser must leave the circle through the space left in the circle through this same space and touching the ball, the runner catching the ball and the chaser must return. If the chaser tags the runner, the runner is IT another time. If he does not tag the runner, the chaser is IT and the game is repeated.

70. CRAB SOCCER (16-32 children) -- Four teams are lined up in a square. Each team player has a number from one to six (or numbered according to the number of players). When a number is called, each player having that number will crab walk into the square and attempt to kick the ball over or through the other team's goal. One point is scored when successful, but one point is taken away if you kick the ball through your own team's goal. You cannot stand up to kick the ball. You have to have at least two hands and one foot touching the floor at all times. The team with the most points at the end of the game is the winner. Players not called will keep ball in the center by using their feet only.

71. HAND SOCCER (16-32 children) -- Same game as Crab Soccer except that you stand up and use only your hands to knock the ball over or through the other team's goal. You cannot catch the ball and then throw it over the goal. You have to hit the ball. Penalty: Any player kicking the ball will lose one point for his team.

72. HOT BALL (8-24 children) -- Players stand outside of circle. One player has ball on ground in front of him with his foot on it. Suddenly he says, "My ball is hot" and kicks it into the circle. Since ball is "hot" it must be kicked quickly by players or it will "burn" them. Players continue to kick ball until it goes outside of circle or is lost in some way. Then, another player takes the ball and "heats it up" again. NOTE: Players should use soccer pass with inside of foot, rather than kicking with toe. Kicks should be low and gentle to avoid injury to players.

73. OVER AND UNDER RELAY (any number) -- Players divide into even teams, 8-10 per team. Players on each team stand in file. First player in each line has ball. On signal, "Go" first player passes ball over his head to player in back of him. This player passes it through his legs to player in back of him. Ball continues going over, then under, to end of line. When last player in line gets the ball, he holds it over his head to show that his team has finished. Team finishing first wins.

    Variations: Last one will run to front of line and start all over again until original first one in line is back in front again.

    Last one can crawl through legs and repeat as above.

    Last one can straddle everyone (they get on hands and knees when finished passing ball) and repeat as above.

74. CARRY AND FETCH RELAY (any number) -- Teams are in a relay formation as for Simple Relay. The first player in each team has a ball. Upon the signal to start, he carries the ball and places it inside a circle drawn on the floor or ground just in front of his team and beyond the goal line. He then runs back and touches off the second player, who runs, picks up the ball, brings it back, and gives it to the third player. The third player takes it back to the circle, returns, and touches off the fourth player, who runs to get the ball, etc. The team whose players have all run and are back in their original positions first wins the relay.

75. CIRCLE PASS (10-30 children) -- Same as Toss Ball.

76. CHAIN TAG (any number) -- Players break their formation and spread over the gym. One player is IT. Anyone tagged by IT becomes another link in the chain (join hands). Players may not break through the line but may go under it. Continue until all are caught. Last one caught becomes IT for the next game.

77. WAGONWHEEL RELAY (16-32 children) -- Four teams line up in a single file inside a circle to form a cross. First player in each line will do the Over and Under Relay and when the last player receives the ball he will run around the four teams and return to the place in front of his team. He will start the Over and Under Relay once again. After each player has passed the ball, either over or under, he will take one step back in order to keep the cross (the teams) the same distance apart. When the first player gets back to the front of the line, the game is over.

78. LONDON BRIDGE -- Two people are chosen to be the "Bridge." They stand facing each other and join hands, holding them above the level of the heads. The rest of the players follow the leader around in a circle, each time going under the bridge. Everyone sings:

London Bridge is falling down
Falling down, falling down
London Bridge is falling down
My Fair Lady, Oh.

As the words "My Fair Lady" are sung, the bridge's hands are brought down to "capture" or encircle one of the players. One of the two who make up the bridge ask the "Fair Lady" which one of two colors she wants. Prior to the beginning of the game, the two "bridges" should have secretly been told a color. The "Fair Lady" then stands behind the person who has the color she has chosen. In this manner, no one is actually out of the game, and, therefore, does not lose interest.

VARIATION: When each "Fair Lady" is captured, she may replace one of the people and act as the other part of the bridge. The game could continue until each child has had an opportunity to be a "bridge."

79. HEADS OR TAILS -- Laughing Game. The leader tosses a coin in the air; if it lands "heads" everyone must laugh until she picks up the coin. If it lands "tails", everyone must not laugh. The first person to laugh at the wrong time tosses the coin for the next time.

80. BUZZ -- Everyone is seated in a circle. The leader starts the counting by saying, "One." The person on his left says "Two", the next person says "Three", and so on around the circle until the number Six has been said. The point of the game is not to say the number "Seven" but to say "BUZZ" instead. This number may be changed, or another number added, as saying BUZZ instead of the number Four, as well as the number Seven.

81. MUSICAL CHAIRS -- Regular rules ... If no music is available, the leader should clap her hands.

Variation: Rather than chairs, pieces of paper placed on the ground for the players to step on works wonderfully. This proves to be very effective, especially for the physically handicapped in wheelchairs.

82. BOWLING -- Some types of pine cones lend themselves readily to be used as bowling pins. They may be arranged in regular bowling pattern. Any type of ball could be used to roll toward the pine cone pins and knock them over: softball, plastic ball, rubber ball, volleyball, etc. Keeping each child's individual score adds to their interest in this activity.

83. ROCK SCHOOL -- All the children should be sitting in a row facing the leader who is standing. He has a small rock which he hides behind his back into one fist or the other. The "teacher" goes down the row to each child, letting each one guess which hand the rock is in. If he guesses right, he can move back two feet each time. This is repeated until one person reaches a designated spot and becomes "teacher" for the group. If steps are available, they can be used to mark the various levels of progression.

84. I'M GOING TO A GROCERY STORE -- Group may sit in a circle. IT will say, "I'm going to a grocery store and I am going to buy three things beginning with the letter "A". IT will then call out the name of a boy or girl in the group who must name three things before "IT" counts to ten fast. If unable to name three things, the player will become IT. Repeat, using a different letter.

85. PASS THE HANDKERCHIEF -- Form a circle with everyone close together and hands behind them. IT is in the middle. The handkerchief is passed behind the backs of those in the circle. IT tries to catch someone with it.

86. PINE CONE THROW -- Each player has three or more pine cones. They then stand about ten feet from a container (box, bucket, etc.) and try to see how many he can get in the container. Score five points for each cone in.

87. TELEGRAPH -- Form a circle by holding hands. "IT" stands in the middle. Another is designated to begin the message. He conveys the message by squeezing the hand of one of the people next to him. IT tries to spot the hand movement before it travels around the circle and back to the starter. If he does not spot it, then the one who was conveying the message is IT.

88. RELAY -- One person (perhaps in a wheelchair or unable to walk) holds a small container (juice can or paper cup) in each hand. Members of two teams line up 25-30 feet from the person holding the containers. The first member of each team is given a tongue depressor. At the word GO, he must stoop down, load the depressor with dirt and run to the container, drop in the dirt, run back and hand the depressor to the next person who repeats the actions. The team with the most dirt in the can after all players have had a turn, wins.

89. MORE RELAYS -- Line up children into two or more teams. If more than ten in the total group, it might be better to make additional teams so that there are no more than four or five on each team. This leads to more interest and excitement in this activity. At "GO" the first member of each team races to a predesignated distance and back, touches the second team member who does the same thing. This continues until one team has all its members back and they are declared the winners.

Some suggested races are:
- Baby step relay
- Walk backward relay
- Run forward
- Run backward
- Hop
- Skip
- Crawl
- Walk while touching both hands to knees

90. SARDINES -- This game is better with a large group. It is a game of hide and seek which reverses the regular rules. One person is chosen to be IT and he then goes out and hides. The other players hide their eyes to the count of one hundred. They then attempt to find IT. Upon discovering him, the searcher will remain with IT. The last one to discover the hiding place of IT becomes the next one to hide.

91. KICKBALL -- The field is set up as in Softball with home plate and the three bases. The pitcher rolls a rubber play ball toward home plate and the "batter" attempts to kick the ball into the field. The fielders try to get the ball and throw it along the ground in front of the batter as he is running toward a base. This is called "cross out". The rest of the rules are as in softball.

92. SOFTBALL -- Regular rules.

93. LEAP FROG -- Three or more people crouch down low on the ground and the last player in line stands up and "leaps" over the person in front of him, continuing over each person on up the line. When he reaches the head of the line, he then crouches down in a similar manner. The last person in line begins to leap over the others until he gets to the head of the line. This continues until all have had their chance to "leap."

94. STOOP TAG -- One person is IT and tries to touch or tag another person. If the other person stoops, he cannot be tagged and IT must try to tag someone else. Boundaries should be set before the game starts and a limit set for the length of time a person may remain in a stooping position. When IT tags someone who is not in a stooped position, then that child becomes IT.

95. DROP THE HANDKERCHIEF -- All players join hands in a circle. One player is selected to be IT and he walks around the circle and drops the handkerchief behind someone. This person must turn around and pick up the handkerchief and chase the person who dropped it and try to tag him before he gets back to the open space in the circle. If he is tagged, he must be IT again. If he is able to return to the open space without being tagged, the one who picked up the handkerchief becomes IT.

96. FOLLOW THE LEADER -- All players line up in single file. The person at the head of the line becomes the leader and everyone else must follow him and imitate whatever actions he may choose to do. After a pre-designated time interval, the leader goes to the end of the line and the person who was second in line becomes the new leader.

This game may also be played with all players seated in a circle. The leader does three separate motions: e.g., clap hands, pat top of head, point to nose. The other players must all imitate the leader's motions. After this leader has led three actions, the person seated on his left becomes the next leader and proceeds to lead three other actions, such as: stamp feet, pat knees, touch elbow, etc.

97. ROCK RELAY -- Arrange participants in file formation. At a distance in front of each line, place two tin cans. "A" can is filled with rocks and "B" can is empty. With the leader of each file holding a rock, the object is to pass the rock back to the last one in line. who then runs forward, places the rock in the "B" can and takes another rock from the "A" can; then runs to the front of the line. The game continues until all the rocks are placed in the "B" can. The first team to finish ends the game.

Point System: 1 point for each rock in the "B" can
5 points to the team that stayed in the straightest line throughout the game

98. NATURAL OBSTACLE COURSE -- Map out an obstacle course using the natural surroundings. For example, running around trees, over fallen logs or stumps, etc. This can be a session-long activity, stressing personal improvement. Times can be recorded by the use of a stop watch or a leader counting. Recognition may be given to the child who improved the most during the session. The obstacle course can be used as a relay.

99. VIS-A-VIS -- Number off in one's and two's. An additional player is given No. 1 as his number and is the first leader. No. 1's choose partners from the No. 2's. Couples scatter over the area within hearing of the leader's voice. The leader stands in the center of the playing area and gives directions which the other players must follow. For example, he may say, "face to face", "back to back","knee to knee," "stand up". When the leader calls "vis-a-vis", all the No. 1's run to secure a new No. 2 partner, the No. 2's standing still. The leader tries to secure a partner. The player who fails to get a partner becomes the leader.

100. ELECTRIC SHOCK -- The players stand or sit in a circle. One player is IT and he stands inside the circle trying to discover where the electric shock is. All of the players hold hands and one player is designated to start the shock going. He squeezes the hand of either the player to the left or right of him. That player passes it on. The shock may move either direction and at any time a player may send it back the other way. IT watches closely the faces and the hands of the players trying to detect the position of the shock. When he guesses correctly, the player giving the shock takes his place.

101. BEAT THE BALL--Play on softball diamond. Batter throws ball into field and runs the bases; keeps going until he reaches home or is put out. Fielders field ball and throw it to first base; first baseman throws it to second, and so on around the bases. If runner reaches home before ball does, he scores one point. Otherwise, he is out.

Variation: Can be played with "cross-out" rules using no basemen.

102. CALL BALL -- The formation may be a line or a circle. One player is Thrower. Thrower calls name of a player and tosses ball in the air. Player whose name is called attempts to catch the ball. If he succeeds, he changes places with the Thrower. If a player misses, the Thrower calls names until the ball is caught.

103. MATCH IT OR KNOW IT -- Divide group into two teams. Allow each team 15 minutes to collect objects of nature and take them back to their side. One representative from each goes to the opposite side with an article. If opposite team can name it, award one point; if they can match it from their collection, award two points. Play for 15 points.

104. ROPE BRIDGES -- Using two heavy ropes, extend the ropes between two trees, one above the other. Tie the ropes securely to the trees. The lower rope should be about two feet off the gound and the upper rope should be about three to four feet above the lower rope. The height of the ropes depends on the height of the children. The players, with their hands on the upper rope and feet on the lower rope, attempt to cross from one tree to the other.

ACTIVITIES - SPORTS

1. VOLLEYBALL -- Bat the ball: Hang tether ball on basketball standard. Children take turns batting it with fingers. Next, bat the ball back and forth several times. Then have them bat the ball back and forth with a partner; try to make it go high.

   VOLLEY-SKILL PRACTICE -- Practice in line formation. Volley the ball up and bat forward. Then in pairs, over the net. Do not exceed ten minutes.

   Have children throw throw the ball for same.

   Use volley ball rules, throw and catch. No score keeping is necessary. Can add bounces before the catch to make more difficult.

2. SOFTBALL -- Underhand throw .... demonstrate how to hold hand palm up. Demonstrate backward motion of arm and forward movement, and steps with the opposite foot. Tell them to point their arm at the person they are throwing to when they let go of the beanbag.

   Begin at close range and gradually increase throwing distance. Transfer to using a large playground ball and progress to a softball (large type).

   CATCHING SKILLS -- Hints: When the ball comes low or below the waist, turn fingers down to receive the ball. When ball is above the waist, hold fingers up with hands together. Run to get the ball.

Overhand throw -- Demonstrate how to hold the ball in the tips of your fingers. Have each child run his fingers over the finger tips of the throwing hand. Then let each child experience holding the ball properly. Show them how their feet should be (throwing side foot back and other foot forward). Have them do it with you.

Demonstrate the shole throw. Rock back, place throwing hand by the ear and run forward, straightening throwing arm. Have children try it and help those having trouble by the Kinesthetie method. If they are ready for this, they should have no fear of catching the ball. Have partners throw back and forth.

BATTING -- This is most successfully taught on the spot and one at a time. Let the child hit it and run all around. This gets rid of the anxiety of the game and fills him with satisfaction.

Help him to stand properly. Left side to pitcher, and feet spread comfortably. Place left hand at bottom of the bat and right hand just above it. Lean the child back to the right foot and extend the bat back and up so that hands are as high as the right shoulder. Show him how to swing the bat across, instead of swatting down or dipping. A batting tee is acceptable.

THROW & SIT -- The leader throws the ball to the first player in line, who throws it back and sits down. The leader then throws the ball to the next player, who throws it back and sits down. This continues until all players are sitting.

ONE BASE BEAT BALL -- Home plate and one base, 20' apart, and pitcher's box. Have catcher,pitcher, batter and fielders. Choose catcher and thrower. The teacher should pitch to start. Point out the base and demonstrate that you throw the ball overhand as far as you can, and then run to the base, and turn and run back before the ball is returned to the catcher at home plate. The fielders get the ball and throw it to the catcher. If a runner beats the ball, cheer and exaggerate your pleasure. Take turns, rotating.

TWO BASE BEAT BALL -- Same as above, but add one base.

BEAT BALL -- The fielders must throw to first, second, third, and home. If the runner beats the ball, he scores.

ADAPTED SOFTBALL -- Play like Beatball except stress batting the ball. Stress "three strikes - you're out"; change teams when three outs are made.

3. BASKETBALL -- Dribbling (bounce). Bounce ball to music; later, have them walk and bounce the ball; bounce ball to line, turn and pass back.

THROW AND CATCH (Underhand) -- Instruct each child how to put one foot forward in throwing. Make your hand point to the person you are throwing to.

CHEST PASS -- Explain that it is called a chest pass because you throw it from your chest. Have them touch their chest with both hands, then have them turn their palms out, fingers upward, and push.

OVERHEAD PASS -- Explain that it is called an overhead pass because you throw it from over your head. Have the children put their arms above their heads and proceed the same as in the chest pass.

BOUNCE PASS -- It is called a bounce pass because you bounce the ball to someone.

SHOOTING -- Demonstrate how to hold the ball in the fingertips. Line up in a file formation at the free throw line. Demonstrate how to bend the knees, jump and push the ball at the same time. Teach them to retrieve their own ball and pass it back to the next player in line.

LINE BASKETBALL -- Half court, players line up a short passing distance apart, along the center line. One player is in the keyhole near the basket. Players pass the ball down the line to each other, then to the keyhole player who shoots. If he makes a basket, he gets to stay in the keyhole. If he misses, the players rotate so everyone gets an opportunity to shoot.

4. SOCCER SKILLS -- Sideward leg wing. Swing the kicking leg sideward back and forth. Introduce the ball and let them practice passing or pushing the ball with the inside of their foot.

DRIBBLING -- Demonstrate how to dribble very slowly by gently pushing the ball with the inside of each foot and progressing forward. Point out again the inside of the feet.

TRAPPING OR STOPPING -- Demonstrate. Have a child pass the ball to you with the inside of the foot, then demonstrate the foot stop.

KNEE TRAP -- As the ball comes to you, bend down and catch the ball between the knee and the floor.

PASSING -- Demonstrate.

DRIBBLE, PASS AND TRAP RELAY -- Demonstrate: Dribble ball to a marked spot, turn, pass back to next player who traps it, dribbles to line, passes, etc. Play continues until all are finished and lined up behind the dribbling line.

CIRCLE HOT POTATO BALL -- Demonstrate use of side leg swing in this game. Pass the ball sideward using leg swing pass clockwise, then counterclockwise, around the circle. When they are able to do this well, "pass" the ball the same way, "hot potato" style. If they want to use their hands, have them put them behind their backs or join hands which will help in balance.

CIRCLE PASS BALL -- Pass ball around circle, object is not to let it out.

CIRCLE SOCCER BALL -- Large circle holding hands. Divide with line acorss middle. The line serves as a dividing line between teams. The object of the game is to pass the ball outside the circle on the opponent's side of the circle for a score of one point, and to keep the ball from going through your own team's half of the circle.

MODIFIED LINE SOCCER -- Have center line and two goal lines. Roll ball out at center line, goal is to get ball across your line and to keep opponents from getting ball across their line.

5. <u>SPECIAL OLYMPICS</u> - <u>TRACK & FIELD</u>

-- Walk/jog/run - 300 yards.

-- 50-yard dash - try to improve time.

-- Long Jump - Try to improve own distance. Use arm swing, bend knees, on forward arm swing bound forward. Do not fall backward.

-- Softball Throw - Rock back, place throwing hand by the ear and rock forward straightening throwing arm.

-- 300-yard run - Start with shorter distance and work toward this goal.

6. SWIMMING PROGRAM FOR BEGINNERS (Applicable with the Mentally Retarded Child) - Station Outline.

Station 1: Physical and Mental Adjustment to Water.
Objective: To teach students how to overcome fear of the water.
Skills to be Taught:

1. Mouth breathing
2. Breath holding (face submerged)
3. Bobbing (shallow water)
4. Opening eyes underwater
5. Rhythmic breathing

Test:

1. Lower the face below the surface and keep it there for ten seconds.
2. Bob ten times.
3. Open eyes underwater.

Station 2: Floating Position on the Front.
Objective: To teach the student to assume a floating position on the front and minimize a cramped condition of the leg.
Skills to be Taught:

1. Prone float
2. Jellyfish float
3. Prone glide
4. Release of leg cramp
5. Continuing rhythmic breathing

Test:

1. Do and hold jellyfish float ten seconds.
2. Do prone glide two body lengths.
3. Bob fifteen times.

Station 3: Floating Position on the Back.
Objective: To teach the student to assume a floating position on the back and to assist a nonswimmer to regain a standing position.
Skills to be Taught:

1. Back float
2. Back glide
3. Assisting a nonswimmer onto his feet

Test:

1. Back float for fifteen seconds.
2. Back glide for two body lengths.
3. Bob up and down twenty times.

Station 4: Leg Propulsion on Front and Back.
Objective: To teach the students how to use their legs to produce the desired movement.

Skills to be Taught:

1. Prone glide with kick.
2. Back glide with kick.
3. Turning over.

Test:

1. Do prone glide with kick for twenty feet.
2. Do back glide with kick for twenty feet.
3. Turn over - front to back and back to front.

Station 5: Arm Propulsion on Front and Back.
Objective: To teach the students how to use their arms to produce the desired movement and how to affect a reaching assist with extensions.

Skills to be Taught:

1. Finning or sculling (arms alone).
2. Crawl stroke (arms alone).
3. Reaching assists with extensions.

Test:

1. Demonstrate finning for fifteen feet (without using legs).
2. Demonstrate the crawl stroke for fifteen feet (legs trailing or supported).

Station 6: Arm and Leg Movements Combined.
Objective: To teach the students how to combine arm and leg movements to produce the desired movement.

Skills to be Taught:

1. Finning and crawl kick.
2. Crawl stroke with kick (no breathing).

Test:

1. Demonstrate finning and crawl kick for twenty feet.
2. Demonstrate crawl stroke and kick for twenty feet.
3. Keep face in water.

Station 7: Crawl Stroke.
Objective: To teach the students a complete stroke on the front, how to change directions, and how to use reaching assists to affect the rescue of others.

(Station 7 continued)

Skills to be Taught:

1. Complete crawl stroke.
2. Changing directions.
3. Reaching assists - without use of extensions.

Test:

1. Swim crawl stroke for thirty feet.
2. Demonstrate changing direction while swimming on the front.

Station 8: Entering the Water.
Objective: To teach the students how to enter the water in a safe and efficient manner.

Skills to be Taught:

1. Leveling off - prone position.
2. Leveling off - supine position.
3. Treading water for beginners.
4. Jumping into shallow and deep water.
5. Diving into deep water.

Test:

1. Jump into deep water.
2. Dive into deep water.
3. Tread water for fifteen seconds.

Station 9: Combined Skills Test.
Objective: To give students an opportunity to practice the skills required.

Skills Included:

1. Jumping into deep water.
2. Crawl stroke.
3. Changing directions.
4. Turning over.
5. Combined stroke on back.
6. Floating on back with minimum motion.

Test:

1. Each student is required to jump into deep water, level off, and swim fifteen yards. Without touching the bottom or side, he changes direction and starts swimming back to starting point. Halfway back, he rotates to back position and rests, either motionless or with gentle paddling movements for one-half a minute. He then rotates to the prone position and swims to starting point.

Upon completion of Station 9, the student should be ready for instruction in the various swimming strokes. Information for this instruction may be obtained from a Red Cross Swimming Manual.

It is important that the student is encouraged to learn as many of the skills to be taught in each of the nine stations as his limitations allow him to learn. Passing a poorly prepared student from a station to the next only makes the teaching and learning more difficult and possibly frustrating for both the student and instructor.

ACTIVITIES - INDIVIDUAL SKILLS

Grade One

1. Balancing objects on the head and walking a short distance.
2. Bouncing on toes, bouncing ball, getting progressively lower on each bounce.
3. Puppy run on all fours, also moving sidewards and backwards.
4. Pony run on all fours, also moving sidewards and backwards.
5. Turk stand from sitting cross legged on the floor or mat.
6. Straight sitting.
7. Roly-Poly -- Stride seat, arms wrapped around legs, roll from side to back and back to seat.
8. Log Roll -- Side roll from hands and knees.
9. Straddle leaping, and 1/2 twist leaping, frog jumping, rabbit hop.
10. Break falling from hands and knees to the point, land on forearms, thighs and stomach.
11. Egg-sit, roll back to shoulders, hands back to mat and forward again to straight sitting.
12. Egg-sit, etc., and back to stand (lengthen and shorten legs to gain momentum or use one leg as lever to get up).
13. Swivel hips from on the front, flex hips, push with hands and bring feet forward to straight sitting pointing same way. Beginning twisting.
14. Squat through from hands and knees to straight sitting.

15. Front leaning rest, pike up from front leaning rest, down to hands and knees. Repeat and lower down toward face and then to hands and knees. Repeat and lower down toward face and duck head under until shoulders rest on mat; do not remove the hands; roll forward to straight sitting. Repeat, and when rolling toward straight sitting, bend legs and come to a stand.

16. Forward roll variations: from hands and knees, from a squat, from a stand, from a straddle, come up with one foot in front, up with hands and one leg straight in front.

17. Frog stand, duck and roll, lead up to a knee elbow head stand.

18. Knee elbow head stand.

Grade Two - All material from Grade One can be reviewed or, if the situation is beginners, it can be used as the program. Additional materials are as follows:

1. Spider walking, arms through and behind legs, move by alternating weight on hands and feet.

2. Seal crawling, from front, leaning, rest, using arms only; propel self along the floor.

3. Jump between arms from hands and knees to straight sitting.

4. Break falling from hands and knees, from knees only, and from one knee, to the point on forearms, thighs and stomach.

5. Forward roll up on one foot; forward roll, cross ankles and stand with a 1/2 turn.

6. Alternate straddle leaping and forward rolls; alternate straddle leaping and 1/2 twisting actions; alternate 1/2 twisting and forward rolls.

7. Back roll to one knee, and to two knees, and to a kneeling arabesque.

8. Headstand duck and roll.

9. Introduce beginning cartwheel, and cartwheel.

10. Other combinations such as: forward roll up on one foot and cartwheel, forward roll 1/2 turn and backward roll, forward roll, straddle leap, cartwheel, forward roll.

Grade Three - All previous material may be used for a beginners' group or reviewed.

1. Step the wand, jump the wand, crawl around the wand.

2. Coffee grinder either hand on the floor and walk around that hand in an extended position.

3. Crab walking, crab bending.

4. Mule kicking from the hands and one knee.

5. Solo shoulder stand.

6. Front breakfall from a stand, one leg bent up to arms and roll down to chest to stomach to knees.

7. Back breakfall.

8. Knee elbow headstand duck and roll. Knee elbow handstand.

9. Cartwheel, cartwheels with 1/4 turns out and in.

10. Cartwheels with 1/2 turns out and in. (Tinsicas and Roundoffs)

11. Back roll from sitting and from a squat.

12. Back roll from a stand and from a back breakfall.

13. Combinations of the above material, both in tumbling combinations and free exercise combinations.

Grades Four through Eight - All previous material. Stress better form and control. Emphasize combinations.

1. Examples of combinations:

   continuous forward and backward rolls
   cartwheels in a series
   alternating cartwheels and rolls
   alternating roundoffs, back rolls, 1/2 turns and forward rolls

2. Introduce headsprings and hand stands.

3. Develop group routines.

4. Use stunts as part of relay races.

Individual Tumbling Activities

1. Roly Poly -- Sit on mat, knees up and apart. Bring both arms down between the knees and separate them, right arm outside, right ankle and left arm outside left ankle. Clasp hands together in front of ankles. In this compact position, rock from side to side to get momentum, then roll to one side until shoulder and hip are on mat. Continue rolling onto back, over to other shoulder, and to sitting position.

2. Forward Roll -- Pike-Push-up Position: Lower, touch nose and return to hands and knees. Preparation for all forward rolls, test of support arm strength, abdominal flexibility and tight ham strings.

   Pike to shoulder position - Lower until nose nearly touches, pull head between hands until shoulders touch. (Stress the effect of gravity, shift of body weight, see-saw effect, stress importance of maintaining support with feet).

   From shoulder stand, fall forward with straight legs, tuck and increase of speed of revolution will bring performer to a stand.

   Use variations that class members develop in coming to their feet to illustrate the various ways the skill may be accomplished; that is how they have compensated for tight hamstrings, inflexibility, lack of strength or fear.

   VARIATIONS:

   -- Forward roll to stand. Finish roll with weight on feet, then stand up.
   -- Forward roll from stand. Bend over, place hands on mat, roll, and come to standing position.
   -- Series of Forward Rolls. Start from a stand, do a forward roll, come to feet in squat position, and roll over again. Finish last roll by coming to standing position. Done on long mat or several short ones end to end with no overlapping or spaces between mats. Spotter at side near end of last mat to warn performer not to go off end.
   -- Forward roll from run. (Should not be attempted until performer can control all other forward rolls.) Run few steps, take light jump on both feet, springing with body inclined forward and arms reaching forward ready to receive weight. As hands contact mat, tuck head well, bend knees, and roll over. Come to standing position after roll.

3. Shoulder Stand -- Lying on mat, extend both legs straight above head. Support hips with hands. Weight is on shoulders and elbows.

4. Backward Roll -- From shoulder and neck, balance with legs up over head, lower one knee to floor, arms out to side for balance, place same ear as knee on mat and extend other leg rearward to obtain lever action to take pressure from neck. This will also be a good means to orient beginners. A fine lead up into other backward rolls. Similar backward rolls may be done over to both knees and to toes and then into swan position on the floor. After these variations can be controlled, then other rolls can be done directly over the head.

   Sit on edge of mat, knees bent, and head tucked forward. Roll backward onto rounded back and shoulders, placing hands on mat, thumbs close to head, fingers pointing forward. Hands take the weight as the body rolls over, and the body, knees, and head are kept tucked all the way over. After roll is completed, place toes on mat close to shoulders, shift weight to feet and finish in squat position.

   VARIATIONS:

   -- Backward roll to stand. Finish roll with weight on feet, then stand up. Spotter can give assistance by placing hands under hips of performer and lifting gently as hips rise above head.

5. Frog Head Stand Duck & Roll -- Tip-up or frog stand position, first into duck and forward roll, self spotting technique, then to momentary balance on top of head and duck and roll.

6. Frog Head Stand -- Place hands on mat, shoulder width apart. Place head (top) on mat in front of hands so that head and two hands form a triangle. Bend elbows. Place right knee on the right upper arm, left knee on left upper arm. This position is held, with only the head and two hands touching mat. Weight is on hands with top of head acting as balance. Spotter can give assistance by kneeling beside performer and placing hand on performer's back to give normal support and aid balance.

7. Head Stand -- Place hands on mat, shoulder width apart. Place head (top) on mat in front of hands so that head and two hands form a triangle. Get balance with knees on upper arms as in the frog head stand. Then slowly raise both legs and straighten knees above body. Lock pelvis by tightening buttocks. Return to starting position in reverse order. Spotter stands beside performer and holds hips as performer executes the head stand.

8. Head Stand and Forward Roll -- From head stand position, on top of head, complete performance by relaxing body and coming down into a forward roll, being sure to tuck head close to chest and bend knees close to chest. Roll over, take weight on feet, and stand.

9. Cartwheel -- The cartwheel technique employed here is for the purpose of minimizing or eliminating spotting. The entire class can stand on the floor. No mat is needed. Students assume stride position and free left leg from ground, step left, take a half turn to left and place right foot on ground, one half turn left, and repeat the procedure, but add hand placement, left and then right between the left and right foot. (This can also be reversed for those favoring leading with the right leg.) Repeat procedure placing more weight on the hands. The fingers should be placed at right angles to the line of motion and the head should be kept in place. The legs should be stretched as wide as possible and kept straight for maximum leverage. Stress forward action and lift of rear leg. Variations that come out of class solutions to individual limitations may lead into the tinsica and roundoff. It is sometimes very helpful to have the students try to keep from touching the last leg over to the ground. This will cause a good finish due to the added leverage and prepare them for executing a continuous action series.

10. Hand Stand with Assistance -- Stand with one foot in front of the other and place both hands on mat. Supporting weight on hands, kick legs upward until the body is inverted. Then bring legs together. Partner catches and holds hips. Lock pelvis, head up, toes pointed, squeeze fingertips against mat on floor.

Couple Tumbling Activities

1. Double roll -- Number 1 lies on mat and raises feet upward, Number 2 stands facing No. 1 with feet in back of 1's shoulders. Then 2 grasps 1's ankles, fingers on outside of ankles, and 1 grasps 2's ankles. Number 2 bends over, placing 1's feet on floor (1's knees are bent and separated). Then 2 rolls over as close as possible to 1, tucking her head between 1's knees. As 2 rolls over, the pull from her feet brings 1 up to 2's previous position, and 2 is on mat in 1's position. USE CARE and spot and assist top performer by lifting on stomach and by holding onto back of neck as roll is done.

2. Horizontal Stand -- Number 1 lies down on back, knees bent, feet flat on floor and Number 2 stands with feet on either side of 1's shoulders and hands placed on 1's knees. Then 1 grasps 2's knees. Simultaneously, 2 shifts weight to hands and 1 raises both of 2's legs by straightening arms above head. Number 2's body should be extended and arms straight.

3. Handstand on Knees -- Number 1 lies down, knees bent, feet flat on floor. Number 2 stands between 1's feet and places hands on 1's knees, fingers pointing toward 1's feet. Number 2 leans forward until arms are straight and shoulders are supported by 1's hands. Then 2 does a handstand, keeping head up for balance. Spotter can stand beside Number 1 and support Number 2 on the hips during skill and recovery to feet.

Stunts (Individual)

1. Cane Grinder -- Support the weight on the left hand and feet, body rigid. Walk around the left hand in a circle keeping the body in a near horizontal plane. The left hand turns as the body turns. Repeat on right side.

2. Crab Walk -- Sit down, take the weight on the hands and feet, and walk backward, forward, or sideward. Do not let the body sag.

3. Duck Waddle -- Walk in semi-squat (not deep) position, keeping knees far apart, back straight and head high. Bend arms and place hands on shoulders for wings.

4. Human Ball -- Sit on floor with knees drawn up close to the body. Put the arms between and under the legs, linking the fingers together in front of the ankles. Hold securely, then roll, falling to one side, roll over on the back, to the other side and to a sitting position again. Repeat.

5. Jump the Stick -- Hold a 24-inch to 30-inch stick by the ends and jump over it. Draw the feet well up under the chin.

6. Log Roll -- Lie down with arms stretched over head and roll over and over sideward, trying to roll in a straight line.

7. Measuring Worm -- Lie on the floor on the back. Arch back very high; then flatten out, slipping the body toward the feet, slightly bending the knees. Straighten the knees, slipping slightly toward the feet and again arch the back and repeat. The body must slip toward the feet each time in order to progress. The alternating movement of the back and knees gives a worm-like effect.

8. Rising Sun -- Sit on the floor with the knees drawn up close to the body. Clasp the hands together in front of the ankles. Rock back so that the feet are in the air; then rock forward forcibly until the weight is on the feet. Do not unclasp the hands. Repeat.

9. Spider Walk -- Squat down and place the hands back of the body between the legs. Bend the elbows enough to allow the legs to hang over the upper arm. Put the weight on the hands and swing the feet forward; take the weight on the feet and slide the hands forward. By alternating this way, it is possible to move forward.

10. Through the Stick -- Take hold of the ends of a three-foot broom handle and without letting go of the stick, follow these directions: step around the outside of your left arm and over the stick; bring the stick up over head and down the back; step over stick with right foot. It is then back where it began.

Stunts (Couples)

1. Thigh balance -- The bottom person "A", stands in a stride position with knees bent; "B" with his back to "A" steps up on the thighs of "A". "A" catches "B" just below the knees, while "B" arches his back and holds his arms sideways. "A" and "B" can lean as far from the base of support as it is possible and still maintain balance. Spotter assists by giving support on upper arms until skill is completed.

2. Camel Walk -- The Camel is similar to the Elephant Walk. "B" lies down on the floor on his face. "A" picks up "B's" feet, locks them around his waist, walks forward over "B" until "B's" head is between the legs of "A." Then "B" grasps the back of "A's" ankles and pushes himself up as far as possible. "A" leans over and walks on all fours.

3. Chinese Get-Up -- Partners sit on the floor, back to back, with elbows hooked and feet drawn up close to the body. Both must be of about the same height and weight in order to keep balanced. When both start pushing against the lower back of the other, they will rise and stand. Without moving their feet, they sit down and repeat.

4. Neck Flip -- The stronger of the two stands behind the lighter one. The rear person bends over and puts his head between the legs of the front person. The front person holds firmly to the shoulders of the bottom person, lies back, lifts his feet, and turns a backward roll over the bottom person's back as he straightens up. There is no danger of falling if the top person holds to the shoulders of the bottom person until his feet are far enough over to land on them. Spotters should support shoulders and waist throughout skill.

5. One Over -- "A" stands behind "B." "A" does hand stand, allowing his feet to land on "B's" shoulders. "B" grasps "A's" ankles and stoops a bit so that the calves of "A's" legs are across his shoulders, then he bends over. This pulls "A" to a sitting position on his back with his feet near the floor; he slips on over "B's" head, and both are standing with positions reversed. Spotters should assist on shoulders and waists throughout skill.

6. Spin -- Partners face and clasp hands. With toes close to partner's, lean away from each other until arms are straight. Then spin around taking small steps almost in place. Care should be used; caution performers to stop if they are getting dizzy.

7. Sitting Balance -- The bottom person lies on his back with his feet in the air, knees bent enough to bring his feet over the middle of his body. The top person sits on the bottom person's feet. The bottom person places his feet on the thighs of the top person. The top person lifts his feet from the floor and balances in this sitting position. Spotters should hold onto the upper arm throughout skill.

8. Tandem -- One player gets down on hands and feet (not knees). Top player sits astride his shoulders, leans over, and places his hands on the ground in front of the bottom person's hands. He then puts his insteps on the bottom person's hips and together they walk right, left, right, left, etc.

9. Wheelbarrow -- In this couple stunt, one person puts his hands on the floor, face downward, while his partner holds his feet. In this position, they walk,the front person walking on his hands, the back person carrying his feet. Care should be used not to move too quickly during this skill. Person on hands should control speed.

10. Weight Training -- An activity which can be enjoyed throughout life. The retarded child likes to weight-lift, especially the boys. Take their measurements, arms and chest. Two basic exercises are the curls and bench-press. If done regularly through the week, in a month their measurements should increase significantly. Strength and size increase rapidly during the early stages of weight-training.

11. Fishing -- The retarded can become aware of using and maintaining fishing gear. Casting can be taught at school. Use a hula hoop for a target. A rubber weight is needed for casting. A fishing excursion to the nearby lake would be climactic.

12. Ping Pong (table tennis) -- An excellent recreational activity for the retarded child. An inexpensive activity which can lead to many hours of enjoyment.

13. Croquet -- Many pleasant hours can be enjoyed with this very inexpensive activity.

14. Golf -- Though the retarded child may not understand the game completely, he can learn to enjoy it. Miniature golf and the driving range can offer pleasant moments.

15. Bowling -- An excellent activity. Most bowling alleys will give special rates to schools. Tournaments for the retarded may be organized offering a challenging and exciting sport.

16. Archery -- An activity which should be carefully supervised. A bow with 15-20 pounds of pull is quite adequate. A very exciting activity for the retarded child.

17. Volleyball and Badminton -- The better skilled children may find it possible to compete in these sports. Volleyball may be revised to a simplified game for those less skilled students (volleytennis is such a game).

Improvised Games for the Handicapped

	Materials
1. Bean-bag Toss -- Throw bean-bags at bean-bag board: 3 throws, 5 points for each bag tossed successfully.	3 bean-bags 1 bean-bag target
2. Milk Bottle Drop -- Place milk bottle at base of back of chair. Drop clothes pins into milk bottle: 5 chances, 5 points for each successful try; maximum points - 15.	1 chair 1 milk bottle 5 clothes pins
3. Water-Fall -- Drop coins into glass placed inside tub filled with water: 3 chances, 5 points for each coin falling into glass.	1 wash tub 1 large drinking glass 25 coins (metal slugs or discs)
4. Paper Plate Flip -- Sail paper plates into bushel basket from a 15-foot distance (move closer if necessary). 5 chances, 5 points for each successful toss; maximum - 15 points.	Paper plates bushel basket
5. Ring the Bottle -- Toss rubber jar rings at bottles set in triangular shape. 5 chances, 5 points per successful try. Maximum - 15 points.	6 large pop bottles dozen jar rings
6. Volleyball Bounce -- Bounce volleyball into waste basket from distance of 6 feet. 3 chances, 5 points per successful bounce; (any type ball can be used)	1 waste basket 2 volleyballs
7. Card Flip -- Toss playing cards into basket or paper carton set at an angle facing contestant. 5 chances, 5 points per successful toss; maximum - 15 points.	Deck of playing cards paper carton or basket

		Materials
8.	Bottle Cap Pitch -- A wash tub is filled with water, and a small pie plate is floated on top. A few feet away, contestant tries to pitch bottle caps (one at a time) onto floating pie plate. 5 chances, 5 points for each cap remaining on plate; maximum number of points - 15.	bottle caps wash tub pie plate
9.	Bouncing Ball -- Set container or waste basket in front of upturned table. Contestant must bank ball off table into container. 3 tosses, 5 points per successful bounce.	Container or basket 1/2 dozen sponge-rubber balls
10.	Ring-A-Duck -- Float several small celluloid ducks in tub of water. Players attempt to ring duck's neck with rubber jar ring from a distance of four feet. 5 tosses, 5 points per ringer; maximum - 15 points.	celluloid ducks wash tub jar rings
11.	Cupcake Bounce -- Bounce ping-pong balls into cup-cake tin or egg carton from distance of five feet. 3 chances, 5 points per successful bounce.	cupcake tin or egg carton 6 ping-pong balls
12.	Shuffleboard -- Slide discs onto chalk target, 3 chances. Discs stopping within designated circles receive 5 points.	6 checkers or discs target outline
13.	Horse Shoe Pitch -- Throw 3 rubber or cardboard horse shoes at a stake 6 feet from toss line. 5 points for each ringer.	6 cardboard or rubber horse shoes 1 stake
14.	Goal Bounce -- Bounce a large ball into a basket on a chair 8 feet away. 3 chances 5 points per ball in basket.	container or waste basket large ball
15.	Ball Roll -- Roll sponge-rubber balls from 8 feet base line at 3 holes in cardboard box braced against wall or secured to table. 3 chances, 5 points per successful roll.	3 rubber balls cardboard box target
16.	Chair Ring -- Toss ring at legs of upturned chair. 5 tosses, 5 points per ringer; maximum points - 15.	1 chair 10 rope, celluloid or wire rings

17. Ring Toss -- Equipment: Plywood board 28" x 12", 9 counter-sunk holes for clothes pins, and rubber jar rings.

Object: Player has three rings to throw, attempting to circle one of the clothes pins.

Scoring:
One ring around clothes pin - 5 points
Two rings around clothes pin - 10 points
Three rings around clothes pin - 15 points

18. Toss the Discus --

Equipment: One cardboard carton - 21" x 24" with two dividing partitions so that there are three compartments. 3 discs 5" in diameter made of heavy cardboard or leather pasted on light cardboard.

Object: Player tries to throw discs into carton so that they land flat in one of the compartments.

Scoring:
One disc - 5 points
Two discs - 10 points
Three discs - 15 points

19. Coffee Can Toss --

Equipment: Plywood board 3' x 2' with 5 coffee cans nailed to board, 3 bean bags or balls.

Object: Player attempts to throw bags into cans.

Scoring:
One bag in can - 5 points
Two bags in can - 10 points
Three bags in can - 15 points

Play Equipment - Checklist

____ 1. Can use swings.

____ 2. Can use Jungle Jim.

____ 3. Can use horizontal ladder.

____ 4. Can use horizontal bars.

____ 5. Can use the slide.

____ 6. Can use the teeter totter.

____ 7. Can ride a tricycle.

____ 8. Can ride a bicycle.

____ 9. Can use skates.

____ 10. Can use scooters.

Dressing Skills

1. Sort laundry by color.
2. Sort laundry by item -- shirts, socks, shorts, etc.
3. Fold clothing.
4. Dress a doll with simple clothing.
5. Zip a heavy jacket (change in relay).
6. Button a quilted robe (makes it easier) in relay.
7. Lace a shoe, skate (time as race).
8. Lace own shoe when on foot - to skate.
9. Warp a package - tie a knot, later a bow.
10. Relay - use snap shirt or dickey.
11. Relay - use hook shirt or dickey.
12. Relay - use large buckle belt.
13. Check appearance (ORFF) - This is my body, this is me, I look in the mirror and what do I see? Look in mirror and check appearance.
14. Race in changing clothes for PE - reward.

IX. PERCEPTION. The interpretation of sensory information.

GOAL: To develop the ability to use sensory input for information.

1. VISUAL PERCEPTION. The ability to perceive an object as possessing invarient properties such as shape, position and size.

   GOAL: To develop skills in use of shape, position and size in games.

2. TACTILE PERCEPTION. The ability to perceive by using the sense of touch.

   GOAL: To develop the degree of tactile perception.

3. OLFACTORY PERCEPTION. The ability to identify different objects by smell.

   GOAL: To expand the variety of smells perceived.

4. AUDITORY PERCEPTION. The ability to receive and understand sounds and their meaning.

   GOAL: To increase the interpretation of sounds and their use in activities.

IX. **PERCEPTION**

☐ - Satisfactory performance (date)

☐ - Needs improvement

NAMES	1. VISUAL							2. TACTILE							3. OLFACTORY									4. AUDITORY											
															FOODS																	VOICE			
	Circle	Square	Triangle	Rectangle	Oval	Line	Random	Smooth	Rough	Heavy	Light	Shapes	Thick	Thin										Soft	Loud	High	Low	Fast	Slow	Near	Far	Ambient	Familiar	Unfamiliar

ACTIVITIES - PERCEPTION*

Frostig Program

1. Visual Motor (VM).

   a. Visual-motor coordination is the ability to coordinate vision with movements of the body or with movements of part or parts of the body. Important tasks for these activities:

      -- throwing, catching, kicking a ball
      -- running in straight line to a goal
      -- hopping
      -- jumping
      -- jumping rope
      -- skipping
      -- stepping over obstacles
      -- going up steps
      -- touching toes with fingers
      -- climbing
      -- touching toes with fingers
      -- climbing
      -- developing balance: walk balance board, stand on one foot, stand on tiptoes

   b. Eye movement exercises - left to right:

      -- Have children follow chalk along as you draw line from left to right (do not move head).
      -- Follow ball or any object moving from left to right.
      -- Follow bead being moved on a wire.
      -- Follow a colored pencil as you move it from left to right.
      -- Focus eyes on object as child moves head from side to side, then up and down.
      -- Focus eyes on object tied to string and swung like a pendulum. Follow with irregular movements: raise and lower, from side to side, forward, backward, completely around.

   c. Fine motor coordination:

      -- cutting
      -- working with clay
      -- building with small blocks
      -- putting spring-type clothes pins on a clothes line or paper plate

*Perception Unit taken directly from Hueneme School District, Hueneme, California.

2. Figure-Ground (FG).

   a. Be able to discriminate objects in a room:

      -- Name all the red things you see in a room.
      -- Name all wooden objects, etc.
      -- Name all the square objects in a room (all the round, rectangular, etc.)
      -- Find particular toy, color or book named, working from easy to less and less conspicuous objects.
      -- Find a square bead in a box of round ones.
      -- Find blue bead in box of green ones.
      -- Sort beads according to shape, size or color.
      -- From a box of many toys, have child pick out the one toy named.

3. Perceptual Constancy (PC).

   a. Perceptual constancy is the ability to perceive an object possessing invariant properties, such as shape, position and size.

      -- Find objects that are the same shape and size.
      -- Find different sizes (a child should be able to discriminate between differences in size when presented in each of three dimensions: height, width and depth).
      -- Find objects of the same shape in room, in a box, etc.
      -- Draw a geometrical form on board. Ask children to name all objects in room the same shape.
      -- Match picture with blocks, and then blocks with pictures.
      -- Build with blocks the structure or object to correspond with picture shown.

4. Position in Space (PS).

   a. Perception of the relationship of an object to the observer (is the object behind, before, above, below, to right, or left of him?).

      -- Be aware of parts of body; touch legs, arms, hands, fingers, head, neck, etc.
      -- Locate and count parts of body.
      -- Learn to associate directional body movement with drawing of a line: draw line up (away from body); draw line down (toward body); draw line to right; draw line to left.
      -- Climb on a chair.
      -- Climb over a chair.
      -- Creep under a table.
      -- Go around a desk.

Position in Space (continued):

- -- Stand in a box.
- -- Step out of a circle.
- -- Stand to the right of a chair.
- -- Stand to the left of a chair.
- -- Stand in front of John.
- -- Stand behind a chair.

5. Spatial Relationship (SR).

   a. Spatial relationship is the ability of a child to perceive the position of two or more objects in relation to himself and in relation to each other.

      - -- Use two colored blocks (blue and red). Put blue block on top of red block, to right, behind, in front, etc.
      - -- Use peg board. Make a design on one board and have child make same design on another board.
      - -- Make a design with blocks. Have children copy the design.

SPATIAL RELATIONS

The ability to perceive two or more objects in relation to one's self and in relation to each other. (Frostig)

Because spatial relationship is more complicated, a child who is having difficulty should be provided with more practice exercises in intermediate areas.* Perceptual space relationships have some similarity to figure-ground perception. Both utilize figure completion, puzzles, and assembly of parts to form a whole. The main difference is as follows: In figure-ground perception, the field is divided into two parts, a prominent one (figure) and an unobtrusive one (ground); whereas in spatial relationships, any number of different parts may be seen in relationship to each other and all receive equal attention.

Perception comes in temporal sequence and is integrated step by step. It involves a sequence of eye movements. Memory function is also involved.

Exercies:

1. Give each child one red block and one green block. Have children place green block in front of red one, then red block on top of green one, then red block to left of green block, and then red block behind green block.

2. Colored marbles, colored pegs can be used with peg board and marble boards.

3. Patterns can be made in peg boards and blocks.

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*NOTE: Exercises involving position of two objects that are three-dimensional in relation to each other should precede paper and pencil exercises.

PERCEPTUAL CONSTANCY. The ability to perceive an object as possessing invariant properties such as shape, position, size in spite of the variability of the impression on the sensory surface. (Frostig)

In other words, three-dimensional forms are recognizable as belonging to certain categories regardless of size, color, texture or angle viewed. Shape and size, color and brightness can be usually perceived.

Exercises:

1. Finding the same shape. Give each child an object such as a disc, stick and ball. Place other objects of the same shape but variety of sizes at various distances from children. Have children identify objects that are the same size as the one they hold.

2. Finding different sizes. Use two objects of radically different sizes. Have children find larger and smaller objects. Show children two or more pairs, the difference in size between the objects in each pair becoming less. The children should learn to discriminate between difference in size when presented in each of three dimensions.

3. Sorting according to size. Have children sort objects of same kind as to big, medium and small.

4. Finding same shape. Have children identify objects which have same geometrical forms: for example, rectangles - tabletops, crayon box, book; circles - clock face, telephone dial, hoop, etc.

5. Sort according to shape. Give children a number of objects of two distinct shapes. Have children sort according to shape. (Should be able to recognize square, round, rectangle, and triangle.)

6. Translating from three-dimensional plane to two-dimensional plane. Give children piles of blocks of various shapes. Show them pictures or drawings of same shapes and have them pick out correct blocks for each shape. (Reverse procedure.)

7. Make simple structures and objects from blocks, such as bridges, houses, beds, tables, chairs, etc. Children should be able to indicate corresponding pictures. Also, they should be able to reverse process and build block structures from pictures.

TACTILE PERCEPTION. Tactile is that which is perceived by using the sense of touch. The purpose for developing this area of perception is to coordinate the visual-tactile systems as a foundation upon which symbolic interpretation and manipulation can be based.

Tactile Defensiveness leads to a condition in which a child has difficulty in motor planning. He is clumsy and has difficulty moving about. He may experience doubt in relation to the position of various body parts. The child with this disorder has a tendency to over-respond to certain types of stimuli, e.g., pushing and fighting in line (children too close to him, etc.). This child may be hyperactive, show distractibility, cannot do partner activities, or draws back when touched by another child or teacher.

Following are some activities which may be used with such a child:

1. Give child a wash cloth to keep in his desk with which to rub himself. When hyperactive, let him rub his arms, hands and legs with wash cloth.

2. Let child roll in or crawl through barrels in which different textured material (old carpet, towels, throw rugs, etc.) has been placed.

3. Let child identify different objects by touching and handling:

   -- Smooth (glass, polished board)
   -- Rough (sandpaper, board with hammer marks)
   -- Heavy (bolt, small piece of iron)
   -- Light (cotton, nail, crayon)
   -- Shapes (squares, round, cubical, etc.)
   -- Sticky (clay, paste)
   -- Thick-Thin (block of wood, paper, cardboard)

OLFACTORY PERCEPTION. The purpose of this phase of perception training is to encourage development of sense of smell.

Exercises:

1. Identify different objects by smelling. (Baby food jars are very useful.) Child closes his eyes and smells what the jars hold.

   -- Foods: fresh orange, lemon, fresh bread, spice, coffee, tea, cloves.

   -- Outdoors - call attention to any different smells in the air: freshly cut grass, flowers, rain (after a shower), smoke, smog.

AUDITORY PERCEPTION.

Exercises:

1. Soft: Melody bells.

   -- Soft sounds and loud sounds. Proceed with exercise until the difference in volume is less and less.

   -- High notes and low notes. Start two octaves apart, working until the interval is only a step or half step between tones.

   -- Fast and slow. Play notes fast and slow. Let each child identify.

2. Indoor sounds: The teacher provides various sounds and asks children to guess what they hear.

   -- Children close eyes and listen to identify:

      a) sharpening a pencil
      b) turning on light
      c) knocking on door
      d) rattling keys
      e) rubbing shoe on floor
      f) marking board with chalk
      g) snapping fingers
      h) dropping a pin

   -- Repeat rhythm sound:

      clap-clap . . . . . clap-clap
      clap-clap-clap . . . . . clap-clap-clap

Games for Indoors

1. LISTENING GAME. Carry out activities as follows: (1) Tap desk with finger tips and with knuckles, have children watch and listen--close eyes. Tap fingertips or knuckles and have children tell which. (2) Tap blackboard with pointer and with chalk, have children watch and listen--close eyes. Tap blackboard with pointer or chalk and have children guess which. (3) Wrinkle or tear paper, have children watch and listen--close eyes. Tear or wrinkle paper and have children tell which. (4) Tap toe and heel, have children watch and listen--close eyes. Tap toe or heel and have children tell which.

2. MEMORY TIME-A. Clap a pattern with your hands, first loud and then soft. Have the children repeat them individually and in unison.

   -- loud, loud, soft, soft, loud, loud, soft, soft
   -- soft, soft, loud, soft, loud, soft, soft
   -- loud, loud, loud, soft, loud, loud, soft, soft, soft
   -- soft, loud, soft, loud, soft, soft, loud

   Repeat with tapping of foot and clapping:

   -- clap, clap, tap, tap, clap, clap, tap
   -- tap, clap, tap, clap, tap, clap, clap
   -- tap, tap, tap, clap, clap, tap, clap, tap
   -- clap, tap, clap, clap, tap, tap, clap, tap, clap

   If time permits, let a child be the leader.

3. TAPPING GAME. The children listen while the teacher taps loudly on the blackboard, then faintly on the desk, then very loudly on the chair. A child is called on to repeat the tapping. Another variation is for the children to count a series of taps and tell how many they have heard at a given time.

4. PATTERNING TIME-A. Say: "I will clap my hands. Listen closely. Clap just like I do." Clap and then have children repeat a definite pattern. Pattern suggestions:

   -- clap, clap, clap, clap, etc.
   -- clap, clap, pause, clap, clap, pause, etc.
   -- clap, pause, clap, pause, etc.

   Vary the loudness of claps and have the children imitate. If this activitiy is too easy, it may be made more difficult by making the series longer, e.g., clap, pause, clap, clap, pause, clap, clap, clap, pause, clap, pause, clap, clap.

   Alternate:

   -- Snap fingers (using both hands)
   -- Tap feet (using alternate feet), e.g., left, right, right, left, right, right, left, right, left, right, left.

5. PATTERNING TIME-B. Clap a definite pattern, such as those listed below, and have the children repeat it. If desirable, give volunteers a chance to be leaders.

   -- Clap three times loudly, clap once softly, clap twice loudly.
   -- Step high four times, step low twice, step low four times.

Patterning Time-B (continued):

-- Clap rapidly five times, clap rapidly twice, clap slowly three times.
-- Clap loudly six times, clap slowly two times, clap softly four times.
-- Clap slowly three times, clap rapidly four times, clap softly five times.

If desirable, other patterns may be added by the leaders, using other motions such as touching toes, reaching high, etc.

6. MEMORY GAME.

-- I went to the store. I saw candy, apples, bread, milk.
-- Now tell me the names of the food I saw.
-- I went to the farm. I saw ..... etc.
-- I went to the zoo. I saw ..... etc.

It is helpful to combine auditory memory and association. (farm animals, food, fruit, furniture, etc.)

7. MEMORY TIME-B. Read the following sequences of numbers and words and ask individuals to repeat them to you in the exact order given.

-- 5,3,4, ball, toy, doll
-- 2,1,7, rain, dog, cat
-- 3,6,2, pen, tall, girl
-- 4,6,3, table, ring, hair
-- 6,8,10, pencil, can pig
-- 3,5,4,1, tail, pin, nail, cup
-- 6,40,20,11, scissors, book, bag, man
-- 8,1,3,6,9, run, fish, hog, blue, cool

8. MEMORY TIME-C. Tell the children they are going to play a listening game. Call out such groups of numbers as the following at the rate of one per second. Have the children repeat them in unison or individually.

-- 2,4,7	-- 8,10,12,14
-- 2,5,9	-- 10,15,20,25
-- 1,3,5	-- 9,11,13,15
-- 7,9,11	-- 17,19,21,23

Then let the children repeat them backward. For example, instead of saying 3,5, say 5,3,. Give as many examples as needed.

-- 7,9	-- 1,3,5
-- 13,15	-- 2,4,6
-- 17,19,	-- 3,6,9
-- 15,10	-- 13,14,15
-- 30,20	-- 14,16,18

Instructor may make items easier or more difficult as necessary.

9. LISTENING TIME. Say: "I am going to read a series of numbers, but one number will be missing. Listen carefully and tell me what number is missing."

-- 1-2-3-4- 6	-- 9-10- 12-13-14
-- 1- 3-4-5-6	-- 15-16-17- 19-20
-- 1-3-5-7- 11	-- 10-15-20- 30-35
-- 5- 9-11-13-15	-- 13-15- 19-21-23
-- 2- 6-8-10-12	-- 4-6-8- 12

Other series may be given, as time and interest permit.

10. DIRECTIONS GAME. "Listen to everything I say before you begin."

-- Go to the chalkboard.
-- Pick up a piece of chalk.
-- Draw one circle.
-- Draw a cross in the circle.
-- Erase the chalkboard.
-- Skip back to your chair.

11. FOLLOWING DIRECTIONS TIME-A. Be sure seats are arranged so that all children can see the chalkboard. Tell the children to listen to directions you give and do what you say. Then give the following directions to individual children.

-- Draw a man's head in the middle of the board.
-- Draw his body beneath his head.
-- Give him a right leg.
-- Give him a left arm.
-- Put a nose on his face.
-- Make his left ear.
-- Make his right eye.
-- Put some hair on his head.
-- Make his left leg.
-- Give him a left eye.
-- Give him a mouth.
-- Make his left hand.
-- Make his right arm.
-- Draw his left foot.
-- Give him a right ear.
-- Make his right foot.
-- Put a hat on his head.
-- Make a collar on his shirt.
-- Put a belt around his middle.
-- Add his right hand.
-- Give him a big bow tie.
-- Put a feather in his hat.
-- Put a rope in his hand.
-- Put a dog's head at the end of the rope.

Following Directions Time-A (continued):

-- Make the dog's body.
-- Make the dog's two front legs.
-- Make the dog's face.
-- Put a fancy collar around the dog's neck.
-- Make the dog's two hind legs.
-- Put some ears on the dog.
-- Give the dog a tail.

12. FOLLOWING DIRECTIONS TIME-B. Tell the children to listen carefully and do what the poem says, repeating as indicated.

This is my right hand, raise it up high
This is my left hand, I'll touch the sky
Right hand, left hand - twirl them around
Left hand, right hand, pound, pound, pound.
Face right, face left, turn round and round
Face left, face right, jump up and down.
Right hand, left hand, clap, clap,clap
Left foot, right foot, tap, tap, tap.
This is my right foot, tap, tap, tap
This is my left foot, pat, pat, pat.
Right foot, left foot, run, run, run
Left foot, right foot, sit down, you're done.

13. WHAT IS IT? Fill small boxes with different substances. The noises are produced by shaking the boxes. The children are to tell what is in each box by the sounds it makes when shaken.

14. MUSICAL SOUNDS. Fill several bottles (all the same size) with different amounts of water. Place them on top of the bookcase, a desk, or even a chair with newspapers underneath to protect the furniture from water rings. Tap each bottle with a pencil and listen to the different tones. Calculate the correct quantity of water needed to form a musical scale. The children may take turns playing the scale.

15. LISTENING TO TAPS. Select three jars or tumblers of different sizes. Tap them gently with a pencil to hear the tones. One child may hide his eyes while another taps a jar. The first child tries to guess which jar was tapped. Choose jars markedly different in size so that the tones will not be similar.

16. HEN AND CHICKENS. Purpose: To develop a spirit of listening attentiveness in a fun game situation.

Players: Entire class.
Materials: None.
Directions: A child is selected to be the Mother Hen. She leaves the room temporarily. The leader then taps several children on the shoulder, thus designating them as chickens. All children place their heads on their desks. (They will remain interested for a longer time if they can see, therefore, they may sit with their heads down and only their mouths covered by their arms.) Mother Hen comes into the room and says, "Cluck, cluck." The children designated as chickens reply, "Peep, Peep." Mother Hen listens and taps a child on the head if she thinks he is a chicken. If he is, he sits up in his seat. When Mother Hen has found all of her chickens, she selects a child to take her place.

Adaptations: 1) Other fowl could be used. For instance, Mother Duck could say "Quack, Quack." The ducklins would answer in kind.

2) Mother Hen could come in the room blindfolded and try to guess the names of the children who are "peeping."

Cautions: When the game is first used, the leader should tap only three or four children. As the Mother Hen develops her skill in listening, the number could be increased.

17. NAME IT. Ask the children the following questions and have them pick the proper answer from the list of rhyming words you give them.

1) Name the vegetable:
horn, thorn, corn, torn, worn, born
2) Name the three things that are alive:
bee, tree, see, key, knee, tea
3) Name all the things that can be black:
far, car, bar, tar, jar
4) Name all the things that may fly:
bat, cat, hat, rat, mat, gnat
5) Name all the things people can do:
hit, mit, sit, pit, knit, kit
6) Name the things that jump:
frog, dog, fog, hog, log
7) Name the things you put food in:
pan, fan, man, can, tan, ran
8) Name things you can find in a house:
four, sore, door, pore, floor, roar
9) Name all the things you can find on the ground:
band, land, hand, grand, sand
10) Name the things you can see:
skiis, breeze, keys, sneeze, tease, bees, please, trees

If time permits, have children make up their own questions and supply the rhyming words.

18. FOLLOWING DIRECTIONS TIME-C. Ask the boys and girls to form two separate lines facing each other. Say, "I want the boys to follow some of the directions and girls to follow some of the directions. If I want the boys to follow the directions, I will say 7,6,11. If I want the girls to follow the directions, I will say 7,7,11. Listen for your code number and follow the directions. Remember now, boys are 7,6,11 and girls are 7,7,11."

    a. 7,6,11 -- Put your right hand on your head.
    b. 7,7,11 -- Hop three times on your right foot.
    c. 7,7,11 -- Touch your right ear with your left hand.
    d. 7,6,11 -- The first person in your line must touch the third person in the opposite line on the right shoulder.
    e. 7,7,11 -- The last person in your line must shake the right hand of the person in the middle of the opposite line.
    f. 7,7,11 -- The second person in your line must exchange places with the fourth person in your line.
    g. 7,6,11 -- The fifth person in your line must exchange places with the third person in your line.
    h. 7,6,11 -- The second through the last persons in your line must place right hands on the right shoulder of the person in front of you.
    i. 7,7,11 -- The second through the last person in your line must place left hands on the left shoulder of the person in front of you.
    j. 7,6,11 -- The last three persons in your line must take two steps forward and one step to the right.
    k. 7,7,11 -- The fourth, fifth and sixth persons in your line must take one step forward.

Add other commands as time and interest permit.

19. LETTER AND WORD SOUNDS. Listen for words that being with like sounds. Listen for words that rhyme.

    a. Exercise: Are these words the same or different?

pick - tick	ball - ball	bam - ban	sick- thick
boy - girl	pat - cat	map - nap	bet - pet
rug - rug	run - ran	hub - hug	bad - bed
bun - pun	gun - bun	bet - bit	hop - pop

b. Game: Rhyming Time. Say, "Listen carefully to each direction I will give. You will have to think of words that rhyme."

1) Name an insect that rhymes with three.
2) Name an animal that rhymes with hat.
3) Name a flower that rhymes with close.
4) Name a number that rhymes with skate.
5) Name a letter that rhymes with tea.
6) Name a color that rhymes with stack.
7) Name a person that rhymes with other.
8) Name a number that rhymes with heaven.
9) Name an animal that rhymes with fog.
10) Name an insect that rhymes with tie.
11) Name a piece of clothing that rhymes with goat.
12) Name a piece of footwear that rhymes with hoot.
13) Name a letter that rhymes with hay.
14) Name a color that rhymes with old.
15) Name a relative that rhymes with can't.

Let individual children make up others for the class to guess.

20. OUTDOOR SOUNDS. When outside for P.E. period or recess, ask children to listen to different sounds and identify.

-- cars
-- lawn mower
-- airplanes
-- tractor
-- large truck
-- birds
-- lawn sprinkler
-- bees

21. SPEECH DISCRIMINATION.

a. Level I. Name five or six objects articulating correctly. Child selects and names five or six items at random.

b. Level II. Sort five or six objects according to beginning sounds of names; e.g., ball, bat, bell, etc.

c. Level III. Name two or more objects (words) that begin like any given sounds; e.g., dog, desk, drive, door, etc.

22. PROGRESSION IN RHYTHMIC ACTIVITIES.

a. Voice. "step - step" ..... "slide - slide"
b. Percussion:
   1) clapping hands, tapping foot.
   2) percussion instruments and voice.
   3) percussion instruments.
c. Piano.
d. Suggested records: Learning Basic Skills to Music.

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